

# Musical America

DECEMBER  
15,  
1959



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At Metropolitan Opera**

**Giulietta Simionato—  
A Profile**

**Community Concerts  
Holds 32nd Conference  
In New York**

**International and  
National Reports**

**SZYMON  
GOLDBERG**



# SIDNEY FOSTER,

who was the first winner of the Edgar M. Leventritt Award and one of the bright young whirlwinds of the early Forties,

returned to Carnegie Hall last night. This was his first New York recital in almost ten years. His recital was an excellent one. Though he still presents a slim and youthful appearance on the stage, the pianist's hair has some gray in it now. His playing, too, has matured. His playing was always judiciously scaled to his composer, whether it be Bach, Schumann, Bartók, Albeniz or Prokofieff. Everything, too, was thoughtfully worked out. As well as having a sure grasp of style and a feeling for the architecture of each work, Mr. Foster played with the sort of insights that come when a man understands a work as a whole as well as its individual parts. Bach's English Suite in A minor was his opening selection. Here one admired the admirable clarity of the counterpoint, the general animation, and the power to shade and to alter dynamics without loss of rhythmic impetus. The sharp distinction of the sections, too, showed how well he grasped the individual characteristics of each movement. Then came Schumann's 'Kreisleriana.' It was just as admirable in its own way. Especially lovely was the playing of the gently poetic passages. They had such a nice feeling for Schumann's particular sensibility without falling into the sort of sentimentalism of some Schumann interpreters. Bartók's Suite, Op. 14, and Prokofieff's Sonata No. 3 showed how Mr. Foster is at home with composers of his own time and how easily he can handle fiendishly difficult passages so that they merge as part of an expressive entity, instead of being side-shows. With Albeniz' 'Evocation' he evoked much of the languid poetry of Spain. IT IS FINE TO HAVE HIM BACK.

—THE NEW YORK TIMES  
NOVEMBER 24, 1959



Sidney Foster is the newest addition to "The Great Names In Music" under the

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BALDWIN PIANO

# Brilliant Premiere Given Nabokov Opera in Cologne

By H. H. STUCKENSCHMIDT

Cologne, Germany.—The Siberian monk Grigori Yefimovich Rasputin was a myth from his first emergence into Russian history.

Everything about him and the way in which he lived has an aura of sensational legend. And he shares with certain other figures in the history of the czars the nebulous half-darkness of a dream and fantasy. He is a historical eminently suited to opera.

Nicolas Nabokov, born in 1903, and not to be confused with his cousin, Vladimir, the author of "Lolita", has pursued his musical path through many lands—Russia, Germany, France, and the United States. In his youth he was influenced by Scriabin and Rebikoff, and indulged in harmonic extravagances. He was disciplined in the schools of Josef Haas and Paul Juon. In 1923, he went to Paris and was discovered by Diaghileff. He became a friend of Stravinsky, who has influenced him more strongly than anyone.

In 1934, his wanderings took him to the United States, of which he became a naturalized citizen. In 1945, he was appointed as musical officer on the staff of the American occupational forces in Berlin. We have not forgotten what he did to re-establish German cultural life on a healthy basis. After some years of struggle in the United States again, Nabokov took the leadership of the General Secretariat of the Congress for Cultural Freedom, in 1951. He is an interesting figure, both from a human and an artistic point of view.

Nabokov's opera "The Death of Rasputin" was, in its original short form, composed under commission for the Louisville Series in the United States. Stephen Spender, the English poet, wrote the libretto, which was filled out by the composer. The expanded version of the opera, which had its world premiere at the Cologne

Opera House, borrows only Acts I and III of the original version. To these Nabokov had added Act II, which brings the work to full-evening length.

We see the gloomy room in the Prince's home, where Rasputin is awaited. He appears; quarrels with his host; drinks wine poisoned with prussic acid, which cannot daunt his bear-like constitution; sinks into a dream, which are surrealistically mingled with the waking dreams of the Prince; finally wakes; is felled with a revolver shot; pulls himself to his feet once again; and while fleeing is finally shot to death.

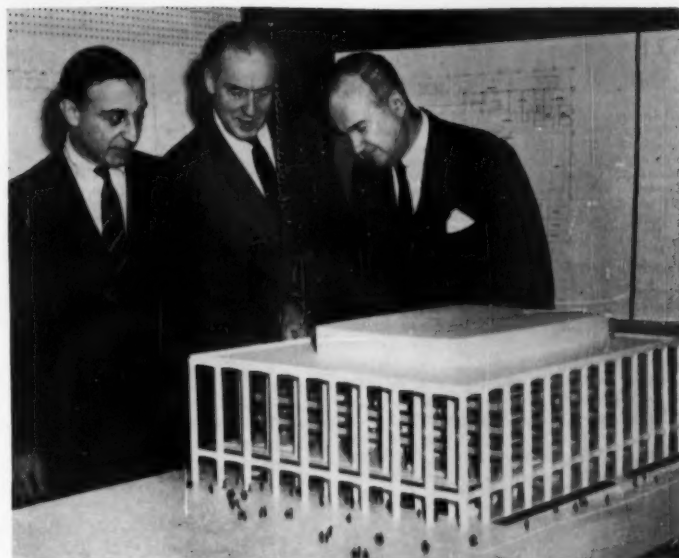
The flashback by means of the dream into this libretto is a highly effective dramatic weapon, but a hindrance to clarity. We see first an effective finale revealing the mystical healing of the Czarovich Alexei, with the kneeling and praying Czarina and her daughters, and with the lovely Countess Marina (who hates Rasputin), a scene in which the crafty hypnotizer makes himself seem a saint. It is an opera finale fashioned from motion-picture mysticism and awe before a miracle, Lourdes reproduced on the stage—a sure-fire success.

The next flashback takes us to the palace of the Countess Marina, which has been turned into a hospital. It is here that the murder of Rasputin is plotted. A scene in Rasputin's house follows, in which a trio of women spy on the Boccaccian monk as he exorcises a demon from the 15-year-old Mascha behind the door—a wormy and grotesque episode with Offenbachian touches. Rasputin, warned by all his friends, gets drunk in a gypsy restaurant on wine, women, and song. His dream wavers between lust and fear; he awakens and seizes the huge cross over the Prince's fireplace. As at the beginning, the gramophone horn grinds out a hit tune. Yussupoff shoots and history takes its course.

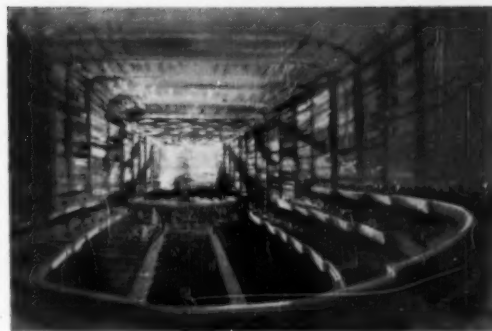
There is material aplenty here for music. Nabokov's score goes well back into the epoch before Sarajevo. It follows the dramatic procedures of Tchaikovsky and Verdi; reminds us of Stravinsky's "Noces" in its use of Russian folklore, in the beautiful songs of the wounded soldiers; and looks to Mussorgsky's "Boris" in its treatment of the role of Rasputin.

A vivid period feeling is achieved through the use of two popular tunes in two-step rhythm of 1915: a French song that is played through the gramophone horn and a dance in ragtime style that accompanies Rasputin's entrance. This, like the gypsy music, is purposely "corny", like an old piece of brocade on a

(Cont. on page 16)



Above: Architect Max Abramovitz (left), shows a scale model of the new Philharmonic Hall to Reginald Allen (center), executive director for operation of Lincoln Center, and David Keiser, president of the New York Philharmonic. Right: Drawing of the auditorium.



## Philharmonic Hall Begun; Opening Planned for 1961

The Lincoln Center for the Performing Arts has made public the final design of Philharmonic Hall, the first building to be constructed in this New York City project. The hall is expected to be ready for the orchestra's 1961-62 season. Foundations for the new hall will be laid this month. Models, drawings, and floor plans for the new building were exhibited at the ninth annual luncheon of the Friends of the Philharmonic, on Dec. 1 at the Waldorf-Astoria Hotel.

The building's architect, Max Abramovitz, of Harrison and Abramovitz, has planned a 70-foot-high portico which will front the building facing the central plaza of Lincoln Center. Between 70-foot columns will be large mullioned windows showing the hall's spacious lobby and promenade.

The hall will be air-conditioned and will have a seating capacity of 2,400. Of the building Mr. Abramovitz said, "Our primary desire has been to build the finest hall for orchestral music in which the audience will have as close to the optimum listening, seeing, and comfort conditions we can produce today."

In the final plan the most distant seat will be 138 feet from the stage, as opposed to 145 feet in Carnegie Hall. The highest seat will be 45 feet above the stage, as opposed to 74 feet in Carnegie Hall. The building will cost \$10,600,000, according to the final plans.

The New York Philharmonic will also sponsor summer pops concerts at Lincoln Center after the completion of the new Philharmonic Hall. The hall will be built with a flat floor so that tables and chairs can be installed for the series. Refreshments will be served during the concerts.

Philharmonic Hall will be at the corner of West 65th Street where Broadway intersects Columbus Avenue. The other buildings in Lincoln Center will be a new Metropolitan Opera House, a Theatre for the Dance, a new Juilliard School, a Repertory Theatre, and a Library-Museum for the Performing Arts. The center is being constructed by Fuller-Turner-Walsh-Slatery, a joint-venture group of four of the nation's largest contractors. This same group built the United Nations.



A scene from the Cologne Opera's production of Nicolas Nabokov's new opera "The Death of Gregory Rasputin"

*Musical America extends Greetings  
of the season and a Happy New Year  
to readers everywhere*



## Musical America

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## San Francisco Crisis

FOR the second time in 25 years, the San Francisco Symphony faces a financial crisis and the possibility of dissolution. The Board of Governors was informed at a recent meeting that the orchestra is now in debt in the amount of \$71,577, a debt which has accrued over a period of 13 years. It reflects the normal losses of operating a symphony orchestra plus gradually rising costs. In connection with costs it is interesting to note that the minimum wage to the musicians was \$2,600 per season, which is about half the national average for family income.

OPENING a drive for \$225,000 in voluntary contributions, the orchestra management pointed out that any break in the continuity of the orchestra's activities would scatter its top players among other orchestras and that at least 12 years would be required to bring the organization back to its present artistic level.

It seems somehow ridiculous that a sum like \$71,577 could spell the difference between life and death for a fine symphony orchestra in a

great cosmopolitan city like San Francisco. Yet that is the way of things with most musical institutions in this country. The burden of the annual deficits has been borne in San Francisco, as in most places, by a few public-spirited citizens and corporations. The need is for a broader base with community-wide participation.

HOW does a symphony orchestra go about getting community-wide participation, short of an outright grant provided for in the municipal budget? San Francisco is the seventh largest city in the United States, with a population in its metropolitan area of more than 2,000,000. If a dime a year could be extracted from each of these people, the San Francisco Symphony would have no worries from here to eternity.

Is this too much to ask in this day of supposed enlightenment on behalf of any cultural institution serving any community? If the answer to this question is obvious, the answer to the next one certainly is not—how do you collect it?

Ideas, anyone?

## Canadian Music Prospers

THE remarkable growth of music in Canada within a generation is outlined in an article by Thomas Archer, music critic of the *Montreal Gazette*, in a recent Canada supplement of the *London Times*.

Thirty years ago Canada had virtually no musical life of its own, Mr. Archer points out. There were no symphony orchestras worthy of the name, no chamber-music groups of professional stature, and any native talent that developed was quickly lost to the United States or Europe. Music, for Canadians, was an imported commodity.

Today, says Mr. Archer, the picture is completely different. There are now five permanent symphony orchestras located in Halifax, Montreal, Ottawa, Toronto and Vancouver, and three cities, Montreal, Ottawa and Vancouver, are now self-supporting music centers with annual festivals of major importance.

Musical composition, little more than an academic idea 30 years ago, is now a live and thriving pursuit, and the Canadian Broadcasting Corporation has published a 254-page Catalogue of Canadian Composers, complete with biographies and lists of works. Canadian orchestras are

playing Canadian music, and, through the good offices of ambassadors and consuls, Canadian music is being ever more widely played abroad.

One concrete evidence of Canada's musical growth is the Place des Arts in Montreal, the construction of which will begin this year. This will include a large concert hall, a chamber-music hall, and a theatre for plays. By government grants and popular subscription, \$8,500,000 has been raised for the project.

THREE reasons are advanced by Mr. Archer to account for the rapid growth of Canadian music. The first is the pioneers who have worked long and selflessly in the vineyard. Second is the influx of first-rate European musicians fleeing the disasters of Hitler and the war. They have been welcomed and have made their abilities felt. Third is the government-operated broadcasting system, which links the country from coast to coast and has been an unflagging champion of good music. It has employed musicians, commissioned composers, and it has undertaken to record every Canadian composition played on the network.

This is a record of proud achievement and we join the *London Times* in recognition of it.

## On the front cover

Szymon Goldberg, eminent violinist who is now an American citizen, was born in Poland. He began to study the violin at the age of seven. It was Wanda Landowska who advised his parents to have the boy continue his music studies in Berlin where, at the age of nine, he became the pupil and protegee of Carl Flesch. His career as a soloist began at the age of 14, when he appeared with the Berlin Philharmonic. At 16 he was appointed concertmaster of the Dresden Philharmonic, and when he was but 20, Wilhelm Furtwängler appointed him to the same post with the Berlin Philharmonic. During this time he appeared in concerts throughout Europe. His American debut was made in 1948 in Carnegie Hall and was followed by an appearance with the New York Philharmonic. Mr. Goldberg has been artist-in-residence at the Aspen Festival in Colorado for the last few summers.

Mr. Goldberg is currently making his annual transcontinental tour of the United States, which this year includes engagements with the Los Angeles Philharmonic and the Minneapolis Symphony. After the first of the year, he begins a two-month schedule of concentrated music activity with the Festival Quartet. He then resumes his solo concert and orchestral engagements. In the spring he returns to Europe to complete seasonal duties with the Netherlands Chamber Orchestra for which he is violin soloist and musical director. (Photograph by Maria Austria, courtesy Editions René Kister, Amsterdam)



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MUSICAL AMERICA



# National Report

## Metropolitan's Trovatore Shown in Philadelphia

By MAX DE SCHAUENSEE

Philadelphia. — The Metropolitan Opera opened its Philadelphia season at the Academy of Music on Nov. 10 with its new production of "Il Trovatore". The sets and costumes by Motley proved pretty but nothing more, and Herbert Graf's stage direction amounted to expert routine. So did the Leonora of Antonietta Stella. Giulietta Simonato aroused considerable interest with her perhaps too youthful-looking Azucena, but her singing and projection were in the great tradition. Carlo Bergonzi proved a light-voiced but well-styled Manrico; lacking were the trumpet tones in his pitched down "Di quella pira". Leonard Warren and William Wildermann were solid artists as Count di Luna and Ferrando. Fausto Cleva's conducting ranged from very fast to detailed.

On Nov. 21, the Philadelphia Lyric presented "La Bohème" at the Academy, which featured the return, after several seasons, of Giuseppe Di Stefano. The famous tenor's voice was not in good condition as he blasted his open high notes in the upper ranges of Rodolfo's music. Now and again, the very lovely quality of this voice came through, but there was too much need of adjusting to the present problems induced by his singing of roles that are too heavy for him. Mr. Di Stefano has a strong personal appeal and the audience, particularly the so-called weaker sex, showered him with applause.

### Carron a Perfect Mimi

Elisabeth Carron was a perfect Mimi, singing with poetic nuance and astonishing power in the climaxes. Ercole Bertolino, a newcomer, displayed a nice light baritone as Rodolfo. The Musetta of Winifred Dettore was adequate. The Colline and Schaunard of Mark Elyn and Nicholas Maxymuk were more than that. Carlo Moresco conducted with temperament, but was often too loud and too fast.

The Philadelphia Grand offered on Nov. 26 "La Traviata" with Philadelphia-born Anna Moffo as Violetta. The young soprano gave her many friends reasons to admire her great promise. The role was cleanly and musically sung, and Miss Moffo's acting was intelligent, if not the work of a very seasoned singer or actress. Cesare Valletti was good in the lyric parts of Alfredo's music, but way out of his depth in the denunciation of Violetta, during the gambling scene, where he forced his voice unmercifully. Frank Valentino was a dignified Germont and had quite a success with "Di Provenza il mar". Giuseppe Bamboschek conducted an orchestra that obviously needed further rehearsal. However, the two lovely preludes were beautifully realized.

On Dec. 4, the Philadelphia Lyric presented "Madama Butterfly" with Eleanor Steber (her first Cio-Cio-San here since 1951). In the interim, Miss

Steber has become more robust, and it was sometimes hard to visualize the 15-year-old Geisha girl. However, she sang with sovereign musicianship and a driving intensity that found its proper outlet in the later scenes. She had a fine success. William Olvis was a lusty young Pinkerton, not too poetic in the love music, but looking every inch the American lieutenant. John Reardon sang the music of Sharpless very beautifully and offered a distinguished and refined impersonation of the United States Consul. Harry Theyard was a capital Goro. Rosalind Nadell an experienced Suzuki, and John Lawler a properly

## Stella Sings Manon Lescaut In Hartford Production

Hartford, Conn. — Frank Pandolfi, artistic director of the Connecticut Opera Association, has offered local operagoers many of the great voices over the years, but seldom have we heard such a stunning triumvirate as Antonietta Stella, Carlo Bergonzi, and Mario Sereni in a single evening. The opera, presented on Nov. 23 at Bushnell Memorial Auditorium, was Puccini's "Manon Lescaut".

If Puccini's setting of the Abbé Prévost story is not as vocally engrossing or as dramatically convincing as the Massenet version, it has its moments, and these were exploited by this sumptuous-voiced cast. When Miss Stella and Mr. Bergonzi merged their voices in the typically Puccinian melos, it was indeed a thrilling experience, for they were both in superb form.

As Manon's brother, Mario Sereni had a subsidiary role, but he carried it off with adroitness and sang with vibrant sonority. Lawrence Davidson was a more than competent Geronte, and the remainder of the cast included Anthony Velis, Hans Solveig, Blanche Porto, John Rossi, Richard Price, and John Ferrante. Carlo Moresco conducted this opening performance of the Connecticut Opera season.

For his second fall concert Fritz Mahler, conductor of the Hartford Symphony, offered Part I of Schönberg's "Gurre-Lieder", with a cast of singers recruited at the last moment. Only James Wainner of the originally announced cast was able to fulfill this engagement.

frightening Bonze. Antonio Guadagno did well with an orchestra that could have stood more rehearsals—but, as is well known, this is a national problem, considering the expense of adequate rehearsal time.

On Nov. 20, the audience at the Philadelphia Orchestra concert sang "Happy Birthday, Eugene", to the surprise of the conductor on his 60th birthday. The program, lustroously played, was devoted to Beethoven; it listed the Fifth and Sixth Symphonies and the "Creatures of Prometheus" Overture.

On Nov. 27, Charles Munch was the Orchestra's first guest conductor, as Mr. Ormandy journeyed to Boston in a yearly exchange of conductors. Mr. Munch was heard in an all-French program, which he managed to charge with a thrilling sense of excitement: Debussy's "La Mer", Berlioz's "Symphonie Fantastique", and Ravel's Second "Daphnis and Chloe".

In place of the indisposed Suzanne Danco and Shirley Carter, Mr. Mahler substituted Elizabeth Humes and Gladys Kriesie. It was Miss Kriesie from Canada who carried off the vo-

Suite. His surging climaxes netted him an ovation.

Mr. Ormandy returned on Dec. 4, with Yehudi Menuhin (absent for nine seasons) as soloist. The violinist was heard in the posthumous Bartok Concerto No. 1, which received its first Philadelphia performance. The work is early Bartok (1907) and shows the influence of both Strauss and Liszt. Nevertheless, it is a strong and colorful work, a good example of this period in Bartok's life. It was beautifully played and well received. Mr. Menuhin was also heard in a stylistically pure reading of Bach's Concerto No. 2. New here was William Walton's Partita for Orchestra, a sophisticated, expertly written, but superficial piece. A fine account of Schumann's Symphony No. 4 had the Friday subscribers cheering.

On Nov. 12, Jan Peerce appeared in recital at the Academy. Long a Philadelphia favorite, Mr. Peerce sang with his usual artistry, but his programs—arias from "L'Arlesiana", "Ballo in Maschera", "Rigoletto", "Luisa Miller", and songs by Rossini, Leoncavallo, Bach, Scarlatti and Handel—vary little from year to year. His success was assured.

### Sold Out House for Rubinstein

Artur Rubinstein sold out the house on Nov. 18, performing many Chopin numbers in his own inimitable manner and presenting impressive accounts of a Beethoven sonata and Brahms's long sonata in F minor. The Schubert Impromptu in G flat brought particularly treasurable moments.

On Nov. 25, the Walden Quartet made its first performance here, at Fleischer Auditorium. The players gave the first performance of Vincent Persichetti's Third String Quartet, which is an admirably constructed, quite moving piece of music. Persichetti's Three Joyce Songs were also heard, nicely sung by Marlene Kleinman, soprano. Elliott Carter's interesting but very difficult 40-minute String Quartet produced a rather mixed reaction on the part of those gathered.

On Nov. 29, the Philadelphia Little Symphony and its talented conductor, Robert Mandell, offered a program at the Philadelphia Museum of Art. Mozart's Symphonie Concertante, with Marian Head, violinist, and Karen Tuttle, violist, was given an excellently balanced performance. Howard Swanson's "A Short Symphony" proved sprightly and not too dissonant, and the Ravel "Tombeau de Couperin" and Wagner "Siegfried Idyll" rounded out a very pleasing Sunday afternoon of music.

## Honolulu Symphony Begins New Season

Honolulu, Hawaii. — The Honolulu Symphony, with George Barati as musical director, opened its 1959-60 season with Eva Gustavson, contralto, as soloist. Other artists to appear with the orchestra include Eugene List, pianist; Michael Rabin, violinist; Andor Foldes, pianist; Robert Gross, violinist; and Marianne Fleece, violinist. In addition to its regular season, the orchestra will present a series of Youth Concerts and will also tour the major cities of the Hawaiian Islands.



Eleanor Morrison

Antonietta Stella and Carlo Bergonzi in the Connecticut Opera production of "Manon Lescaut"

cal honors, for she used her rich and powerful alto with knowing effect, despite her last-minute preparation for the role. Mr. Wainner sang with poise, but his voice was not always powerful enough to soar above the Wagnerian orchestral texture of this early Schoenberg. This was also true of Miss Humes's performance.

In its annual program at the Bushnell the Philadelphia Orchestra under Eugene Ormandy presented a Hartford premiere—Ned Rorem's "The Eagles", based on a poem of Walt Whitman. A rather meandering piece of impressionism, it nevertheless showed this American composer's gift for orchestration.

—George W. Stowe

# National Report

## Hans Schwieger Launches Two Kansas City Series

By BLANCHE LEDERMAN

Kansas City, Mo.—Hans Schwieger, musical director of the Kansas City Philharmonic, returned from his European engagements to conduct the opening concert of the Tuesday evening series, on Nov. 3 in Music Hall. As the first event of the series is traditionally "conductor's concert", it offered a near-capacity audience two Mozart works, the "Don Giovanni" Overture and his Symphony No. 40, in G minor, and the Brahms Symphony No. 2. Mr. Schwieger's mastery and authority was indelibly set forth. Many curtain calls must have convinced the conductor and orchestra of the audience's unquestioned approval.

Jorge Bolet was piano soloist for the second concert, on Nov. 17, playing Rachmaninoff's Third Concerto. He offered a truly thrilling performance with Mr. Schwieger and the Philharmonic.

The first Connoisseur Concert, heard in the recreation hall of Temple B'nai Jehudah, on Nov. 14, attracted an overflow audience. Mr. Schwieger stimulates interest in his programs of modern and novel music with informative comment. A highlight of the program was Henry Cowell's "Antiphony for Divided Orchestra". This was a world premiere, dedicated to Oliver Daniel, director of the Contemporary Music Project of Broadcast Music Incorporated (BMI). Mr. Cowell, who was in the audience, came to the platform and discussed informally his composition with Mr. Schwieger.

### Concerto for Tuba

Another novelty was Ralph Vaughan Williams' Concerto in F minor for Bass Tuba and Orchestra. Constance W. Bennett, tuba soloist, performed expertly on the 37 pounds of coiled brass. Other compositions scheduled and stirring interest were Paul Creston's "Janus", "The Unanswered Question" of Charles Ives, and Benjamin Britten's "Young People's Guide to the Orchestra". Intermission Coffee Time provided opportunity for Mr. Schwieger, soloists and members of the orchestra to mingle socially with the audience.

Maria Callas sang a carefully selected list of operatic arias on Oct. 28, as a benefit event for the William Rockhill Gallery and the Mary Atkins Museum of Fine Arts, sponsored by the Friends of Art at Loew's Midland Theatre. She was accompanied by members of the Kansas City Philharmonic, Nicola Rescigno directing. She combined throughout the program her superlatively effective soprano voice with showmanship to the nth degree and never-failing artistry.

The seventh season of Coffee Concerts sponsored by the Jewish Community Center had its first program at the Temple B'nai Jehudah Oct. 22.

The second annual season of the Kansas City Lyric Theatre held at the Rockhill Art Theatre through the month of October aroused double the interest of last season, in terms of attendance. Four operas presented included "Tosca", "Rigoletto", "The

Barber of Seville", and "Carmen". In rotation each opera was presented five times, this plan giving less-seasoned artists experience to add confidence and poise to their performances.

"Tosca" was projected with dramatic intensity. Joan Highly sang and acted the title role with stirring effect. Ronald Highly lent his fine baritone to the role of Scarpia. Cavaradossi was sung by Philip Rash, who made his debut with the company. His was a good interpretation.

The operas, under the able and authoritative direction of Russell Patterson, maintained a high performance standard through the season.

Consistently excellent was "Rigoletto", with Philip Cohen making his debut in the name part. His was a moving delineation of the character. The superlatively gifted Ann Irving

was Gilda. The Duke was admirably sung by Robert Williams. The chorus under the preparatory guidance of Istvan Gladics contributed immeasurably in their assignments through the season.

The cast in "The Barber of Seville" featured Richard Vrooman, Almaviva; Norman Jennings, Figaro; Sam Resnick, Bartolo; Carole Frederick, Rosina; Jim Fleetwood, Basilio; and Thomas Cutler, Lois Meschberger, and Walter Hook in other roles.

Audience approval was won and held by a finely balanced cast. Mr. Vrooman returned here to his home from successful appearances in Salzburg, Italy and Germany. His fine-textured lyric tenor cut through the ensembles, and he handled well the comic business of the Count. Miss Frederick, making her debut with the company, used her lovely lyric voice with good effect and taste.

The familiar music of "Carmen" was sung by Jane Burton, in the name role. Hers was a much too refined conception of the Spanish adventuress. Completing the list was Robert Williams, Don José; Vanette Wagner, Micaëla; and Ronald Highley, Escamillo.

A measure of praise for over-all success should be awarded J. Morton Walker, stage director and designer.

## Visiting Russian Composers Hear Own Works in Boston

By CYRUS DURGIN

Boston.—Isaac Stern was a most notable and satin-toned soloist in the Alban Berg Violin Concerto at the Boston Symphony concerts of Nov. 6 and 7. The work had not been heard here since Louis Krasner and the orchestra under Serge Koussevitzky introduced it in 1937. Mr. Stern gave it a form of expression that far removed the work from the mechanistic nature of much 12-tone-music, by employing a very soft, legato tone. He also performed, to fine effect, the A minor Concerto of Bach. Charles Munch concluded the program with a dramatic account of Mendelssohn's "Scotch" Symphony.

The Russian Six (version of 1959) have come, conquered, and departed. Messrs. Khrennikov, Shostakovich, Kabalevsky, Amirov, Dankevich and Yarusovsky stepped off a plane on the morning of Nov. 11. From that moment until they emplaned for Manhattan the following Sunday, they had little chance to breathe freely and none to relax quietly. Between rehearsals at Symphony Hall, parties large and small, including a luncheon tendered by the Boston Symphony in the second-floor foyer at Symphony Hall, Nov. 12, the Soviet musicians were upon an almost constant round.

They and the music of three of them were the focus of attention at the Boston Symphony concerts Nov.

13 and 14. It was truly something to see and hear what is usually termed "the cold roast Boston" audience of Friday afternoon standing, applauding and cheering. But that they did, and for minutes on end.

The ovation was deserved. The Kurdish Melodies and Dances, orchestrated so vividly by Amirov, with which Mr. Munch began the program, added something fresh and previously unknown to the repertoire. The student-days, youthful and derivative First Symphony of Khrennikov, with which Mr. Munch ended the list, reminded one of Shostakovich's likewise youthful First Symphony, in the drive and individuality that underlay the fin de siècle influence—with, surprisingly, a strong tincture of Rachmaninoff.

Mr. Kabalevsky conducted his own Cello Concerto, which, though a slight work, has much beauty. Samuel Mayes played it magnificently. Aaron Copland, representing the American composer and his music for the occasion, obtained as guest conductor a fine account of his "The Tender Land" Suite.

The Soviet cellist Mstislav Rostropovich and his extraordinary accompanist, Alexander Dedukhin, made a profound impression upon the local public when they appeared for the first time here, in the Boston University Celebrity Series, at Jordan Hall, Nov. 1. I did not care for the quality

orchestra, conductor and soloist the following evening in Tacoma.

Mr. Menuhin played the Beethoven Concerto on a program which also included Malcolm Arnold's "Tam O' Shanter" Overture and the Saint-Saëns Symphony No. 3, in C minor.

Among the dignitaries in the audience was Governor Albert D. Rosellini of Washington. Mr. Katims recently accepted membership in Governor Rosellini's newly formed Washington State Art Council.

of Mr. Rostropovich's instrument, said to be a Januarius Gagliano of 1773, but of his technical prowess and musical intellect there could be no slightest doubt.

The newly-formed Camera Concerti, directed by Joseph Eger—who is also solo horn—reaped honors, public and critical, upon their local debut in the MIT Humanities Series at Kresge Auditorium, Nov. 15. This small ensemble plays with flourish and finish and style. Handel, Teleman, Hindemith of the 1936 "Trauermusik", with Karen Tuttle as viola soloist; Bach (C minor Concerto for Violin and Oboe), and Mozart of the E flat Horn Concerto (K. 495) were the composers represented. There were slips from ensemble excellence only during the Mozart work, when Mr. Eger, engaged by the solo part which he navigated notably well, could not divide his attention.

Herbert von Karajan, who I think has remade the Vienna Philharmonic in his own image, conducted that fabulous orchestra in Symphony Hall, Nov. 18, at a concert sponsored by the trustees of the Boston Symphony and Aaron Richmond. The program consisted of Mozart's "Eine kleine Nachtmusik" and the Eighth Symphony of Bruckner, in all its glories and longeurs of 85 minutes. A most extraordinary making of music, in sound, style, tempo (nothing the slightest degree hurried) and technical precision.

The next night we had another visiting aggregation, the Masterplayers of Lugano, who, under its heavy-handed conductor, Richard Schumacher, played with forced, nervous tone and indifferent ensemble. The concert was at Jordan Hall, in the Mason Music Foundation free series. The same musicians, with Polyna Zagaretou Savridi, a local soprano, as added soloist, were heard Nov. 20 in Sanders Theatre, Cambridge, under the same auspices but in a different program.

### New York Brass Quintet

This season's three concerts of the Cambridge Society for Early Music ended Nov. 16, in Sanders Theatre, with a lively evening by the New York Brass Quintet. The music assembled pieces by Purcell, Bach, and composers of the 15th and 16th centuries.

Gina Bachauer, the Greek pianist who is so fine a technician and musician, opened the 32nd season of Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in the ballroom of Hotel Statler Hilton Nov. 18. Three works made her program, all of them superbly performed: the Toccata, Aria and Fugue in C major, by Bach; Beethoven's "Waldstein" Sonata, and the Mussorgsky "Pictures at an Exhibition".

Artur Rubinstein, at the top of his exalted form, gave us during his annual Symphony Hall visit, Nov. 15, an afternoon of Chopin. The house was completely filled, with numerous stage seats, by a rapturously applauding audience.

Adele Addison, soprano, pleased a large gathering of Boston University Celebrity Series subscribers in Jordan Hall, Nov. 15.

The Opera Group, beginning its second season, gave three performances of Puccini's "Tosca", conducted by Sarah Caldwell, in the Donnelly Memorial Theatre (formerly Loew's State, a movie house) Nov. 9, 13 and 15. Lois Marshall sang the title role, with Thomas Hayward as Cavaradossi, and Hugh Thompson as Scarpia.

## Sold-Out Houses Greet Seattle Orchestra

Seattle.—The largest sell-out in recent Seattle Symphony history came on Nov. 23 and 24 when Yehudi Menuhin appeared as violin soloist with the orchestra, conducted by Milton Katims. Nearly 2,000 were turned away at the fourth subscription pair of concerts in Seattle, and another sold-out house greeted the

orchestra, conductor and soloist the following evening in Tacoma.

Mr. Menuhin played the Beethoven Concerto on a program which also included Malcolm Arnold's "Tam O' Shanter" Overture and the Saint-Saëns Symphony No. 3, in C minor.

Among the dignitaries in the audience was Governor Albert D. Rosellini of Washington. Mr. Katims recently accepted membership in Governor Rosellini's newly formed Washington State Art Council.





Leontyne Price in the title role of Massenet's "Thais", revived by the Chicago Lyric Opera



Daland (Josef Greindl, center) introduces his daughter Senta (Birgit Nilsson) to the "Flying Dutchman" (Tomislav Neralic) in Wagner's opera



Photos by Nancy Sorenson

Gioconda (Eileen Farrell) recognizes her mother's rosary in the hands of Laura (Irene Dalis) in the Chicago production of Ponchielli's opera

## Chicagoans Hear Dutchman, Gioconda, Thais

By HOWARD TALLEY

Chicago. — Wagner's "The Flying Dutchman", Lyric Opera's venture in the German repertory this season, was mounted for the first time by a resident company in Chicago on Nov. 13, under the direction of Lovro von Maticic, with a cast headed by Birgit Nilsson, as Senta; Tomislav Neralic, Yugoslav bass-baritone, as the Dutchman; Eugene Tobin, as Eric; Josef Greindl, as Daland; Cesare Curzi, as the Steersman; and Mary MacKenzie, as Mary.

The production was staged by Adolf Rott; Michael Lepore prepared the chorus; and the Chicago Lithuanian Male Chorus was heard as the ghostly crew of the Dutchman's ship. The stage settings were imported from Rome; Alex Kuchunas superintended the musical preparation. Subsequent performances took place on Nov. 16 and 21.

I have seen few performances of the "Dutchman" in my time, but, surely, this one was not inferior, even though it fell short here and there of the ideal. Mr. von Maticic lashed an invigorated orchestra, in the Overture and in other places in the score, to a fury not heard before during this season, maintaining a good quality of tone throughout.

The Rome sets were hardly superior to those I remember in the Metropolitan production in the 1920s; they seemed small for our stage. In the first and third acts, Daland's sailors were cramped and awkward in their shipboard operations but were vocally secure and lusty. Mr. Curzi overdid his numerous stifled yawns to suggest drowsiness but sang the steersman's song with a light and sympathetic tenor voice.

Mr. Neralic sang the great aria, "Die Frist ist um", in a stentorian voice, but here and later with an agreeable quality; in appearance and action he evoked little sympathy for the Dutchman's plight. Both he and Mr. Greindl, who sang with sonorous authority, had recourse to the familiar semaphoric gestures so often indulged in by visitors from abroad.

The spinning-song scene was well sung by the chorus, ably led by Miss MacKenzie, while Miss Nilsson gazed dreamily at the haunting picture of

the Dutchman's face—visible only to those seated in the center and on the right-hand side of the house. To me, her soft humming of the Redemption motive, to no actual notes in her part in the score, was the most beautiful moment of the entire evening, though her singing of the Ballad had its own share of lovely tonal shading. She was more than equal to the demands made upon her vocal resources by this taxing role.

Mr. Tobin's Eric, good as it was, sounded strained in the upper tones of the role. Taken as a whole the production was a worthy and even satisfying undertaking, giving evidence of the fundamental seriousness and enterprise of a company not content merely with sure-five box-office successes.

Ponchielli's "La Gioconda", sung to sold-out houses on Nov. 18, 20, 28, brought back Eileen Farrell, after a season's absence, in the title role—a much slimmer and more becomingly gowned singer. Aside from a few explosive moments and some overacting, she sang in the regal and musicianly style for which she is famous, with the last-act "Suicidio" as the crown of her efforts.

### Tucker Sings Enzo

Richard Tucker, as Enzo, at first singing with some caution, stopped the show with the "Cielo e mar" and afterwards sang with his accustomed vigor and ardor. A newcomer to Chicago, Irene Dalis, as Laura, sang her duets with Miss Farrell and Mr. Tucker with a fidelity to pitch and an ability to blend with her partner's voice. Mr. Tucker's particularly, that would turn most mezzo-sopranos green with envy. She succeeded in projecting every note in her middle and lower registers with apparent ease. Irene Kramarich, as La Cieca, was effective in her few brief moments.

Giuseppe Taddei made his bow to Chicago audiences in the role of Barnaba, surely the most despicable of all operatic villains. He sang with distinction and with suavity when the score afforded him the opportunity to do so.

As Alvise, Mr. Greindl seemed uncomfortable in Italian surroundings. In the third act some awkwardness of stage business in greeting his guests

was not his fault. A tentativeness and uncertainty in the crowd scenes in this act and in Act I must be laid at the door of Carlo Maestrini, who staged the production.

Other roles were drawn by Bernard Izzo, as Zuane; Mariano Caruso, as Isepo; Andrew Foldi, as a Monk; and Jonas Zaznelis, as a Pilot.

Bruno Bartoletti chalked up another sterling conducting chore, revealing a vast improvement over his work two and three seasons ago.

Owing to an unfortunate minor accident during rehearsals, Maria Tallchief was unable to appear in the "Dance of the Hours", choreographed by Ruth Page. Patricia Klekovic proved a courageous and acceptable substitute, with Kenneth Johnson as her able partner. Despite the cramped surroundings, the corps danced with grace and precision.

This production of "Gioconda" gave the crowded houses it attracted their money's worth, no matter what one thinks of the musical and dramatic value of the work.

Massenet's "Thais", one of the mainstays of the Chicago opera during the Mary Garden days, was the final work of the season, given Nov. 23, 25, 27. Though there are few sopranos of the Garden variety around nowadays, Leontyne Price, in the title role, proved to be one of them in vocal performance and in visual attractiveness. Her interpretation of Thais as a courtesan proved to be anything but seductive. Later, as the penitent, she was more in the picture.

Imported for the occasion, Michel Roux, as Athanaël, gave the impression he was singing over a cold. Though his phrasing was in good taste his high baritone failed to communicate the burning intensity of the reformer turned lover—too late.

As Nicias, Leopold Simoneau acted with unwanted vivacity but had few opportunities for felicitous singing. Fernando Corena, as Palemon, sang and acted with dignity a role not congenial to him. As Crobyle and Ardis Krainik were acceptable. Miss Kramarich again had little chance to disclose her sterling vocal qualities in the brief role of the Abbess. Save for Miss Price the only other positive feature was the conducting of Georges

Pretre. Vladimir Rosing's staging was not up to his usual standard.

Mr. Lepore and the chorus deserve praise for some of the most sensitive and expressive singing of the entire season.

In the scene before the home of Thais, the ballet, with Mr. Johnson, Miss Klekovic, Barbara Steele, Jane Bockman, and Dolores Lipinski as principals, seemed tedious and pointless, not helped either by ragged playing in the orchestra of the indifferent music Massenet had provided for them.

I forgot to mention in my last report that Mr. von Maticic conducted the Nov. 11 and 14 performances of "Cosi fan tutte" in place of Josef Krips, who became indisposed after the Nov. 9 performance.

Walter Hendl, associate conductor, led the Chicago Symphony in a concert on Nov. 19, consisting of Copland's Suite from "Appalachian Spring"; Elgar's Variations ("Enigma"); and Tchaikovsky's Concerto for Piano and Orchestra No. 1, with Eugene Istomin as soloist. Both the Copland and Elgar were well played and well conducted, but the concerto was not ideally suited to the talents of either pianist or conductor.

### Hendl Conducts "Hoffmann"

The Saturday following, Mr. Hendl presented a concert version of music from Offenbach's "The Tales of Hoffmann", with Irene Jordan singing the three soprano roles; Rosemary Anoe the two mezzo-soprano roles of Nicklausse and the voice of Antonia's mother; Robert Rounseville, as Hoffmann; Martial Singher in the four roles of Lindorf, Coppélius, Dapertutto, and Miracle; Mr. Foldi, as Schlemil, Crespel, and Hermann; and Thomas MacBane, as Spalanzani, Franz, Nathaniel, and Pitichinaccio.

Miss Jordan revealed a surprising ability to sing the dissimilar parts of Olympia, Giulietta, and Antonia. Mr. Rounseville sang Hoffmann with understanding and authority but too often with propulsive tone. Mr. Singher easily dominated the proceedings with his interpretative and vocal skill; Mr. Foldi vocalized smoothly.

Other concerts included the Alfred Deller Trio at Mandel Hall on Nov. 13; a Brahms Festival, featuring the "German Requiem", with George London, and conducted by Richard Vikstrom, at Rockefeller Chapel, Nov. 15.



# National Report

## Dallas Opera Audiences Hear Callas as Lucia, Medea

By GEORGE C. LESLIE

Dallas. — The third season of the Dallas Civic Opera opened on Nov. 6 with Donizetti's "Lucia di Lammermoor," with Maria Callas in the title role.

Using the Zeffirelli-designed sets for London's Covent Garden, and aided by the masterful lighting of Jean Rosenthal, the production was a perfect showcase for Miss Callas and the ideal cast that surrounded her.

Ettore Bastianini was a menacing Enrico, showing great vocal and histrionic advances since he was last heard here. Gianni Raimondi, making his Dallas debut, sang and acted stunningly as Edgardo. His voice was of pleasing quality and well controlled. Raimondo was sung by Nicola Zaccaria, another Dallas favorite. His sonorous singing and interpretative ability restored the role to its proper stature. A welcome surprise was the young American tenor Glade Peterson as Arturo. Vocally and histrionically distinguished, Mr. Peterson brought this cardboard-like character to life. Ruth Kobart, as Alicia, and Thomas Hageman, as Normanno, completed the cast.

Miss Callas made Lucia not the usual display for the coloratura soprano but a rare study of human emotions. Although not at her vocal best, she created a memorable character and was rewarded by a standing ovation on Nov. 8.

The chorus, trained by Roberto Benaglio, and the Dallas Symphony were conducted by Nicola Rescigno.

The second production of the season was to have presented Teresa Berganza in Rossini's "Il Barbiere di Siviglia" on Nov. 12 and 14. However Miss Berganza's approaching motherhood prevented her appearance and Miss Callas consented to sing in her place. Unfortunately, Miss Callas could not fulfill the engagement either, but the management secured the services of La Scala's Eugenia Ratti for Rosina.

### Designer Is Abstractionist

Considerable interest had been aroused for the production, since it marked the debut of the Italian abstractionist Bice Brichetto as designer. She provided three sets that won great public approval. She also made use of the raked stage, which added much to the visual enjoyment.

Ettore Bastianini added to his artistic stature with his Figaro. Almaviva was sung by Alvinio Misciano, whose pleasant voice and handsome appearance lent plausibility to the part. Carlo Badioli, one of today's finest basso buffos, was a capital Bartolo. Paolo Montarsolo, returning for his third season in Dallas, sang Don Basilio delightfully. Ruth Kobart was a competent Berta, and Spelios Constantino in the roles of Fiorello and the Sergeant brought distinction to himself.

Although unseen in Act I by the audience, Miss Ratti's beautiful and well-schooled voice caressed the ear and assured that vocally all was well. When the curtains rose on Act II, displaying a comely figure in a Goya-like costume, her success was assured. She

received an ovation for her expert "Una voce poco fa", and her pertness together with her musicianship and fine sense of comedy endeared her to the public.

Miss Callas returned in time to sing in Cherubini's "Medea" before two sold-out houses. She had scored such a remarkable triumph in last season's performances of the work that it did not seem possible that such a standard could be maintained, but if anything she surpassed herself. Again she gave us a Medea of tenderness, fury and impassioned singing, and she was rewarded with standing ovations at the performances on Nov. 19, and 21.

### Vickers as Jason

Jon Vickers returned to sing Jason. His fine, ringing tenor was, if anything, more beautiful than before. Nicola Zaccaria again intoned Creon's sonorous lines.

Newcomers to the production were outstanding. Nan Merriman sang Neris, and her interpretation won her a host of admirers for the many subtle touches and beautiful singing. Katherine Williams was Glauce, Spelios Constantino sang the Captain of the Guard, with Su Harmon and Margot Blum as Handmaidens.

Alexis Minotis was again in charge of stage direction and choreography, as was Jean Rosenthal for lighting. Nicola Rescigno conducted.

## Detroit Symphony Re-engages Paray

By RICHARD FANDEL

Detroit.—Just before Thanksgiving, Paul Paray signed a new, two-year contract as conductor of the Detroit Symphony, running through the spring of 1962 and bringing his tenure here to a decade. He was chosen conductor a year after the symphony was reorganized in 1951. He had been one of five guest conductors who competed the first year. Since Mr. Paray's advent, the orchestra has brought immense acclaim to the city and itself through its tours, recordings, acceptance as the permanent orchestra of the Worcester Festival, and its December appearance with Jascha Heifetz at the United Nations.

On Thursday and Saturday evenings, Nov. 19 and 21, Mr. Paray presented for the first time in Detroit a concert version of Bizet's "Carmen". The soloists were headed by Jean Madeira, Brian Sullivan, Marjorie Gordon, and Donald Gramm, with the Rackham Symphony Choir. Miss Madeira took over the stage with her first note and was in complete command the rest of the evening. Few singers of her caliber have appeared in Detroit recently.

The orchestra's regular Thursday evening concert, on Nov. 12, which was repeated the following Saturday evening, featured Arnold Steinhardt, violin. He gave a superb interpretation of Mendelssohn's E minor Violin Concerto, which Mr. Paray and the orchestra ably assisted. The orchestral works included Mahler's

Symphony No. 5 and Bach's Suite No. 2, in B minor.

Gina Bachauer was soloist on Thursday, Nov. 26, with the Symphony. She received a standing ovation for her performance of Rachmaninoff's Third Piano Concerto. Her playing was forthright and imaginative, never fanciful. Mr. Paray included on the program Berlioz's "Festivities of the House of Capulet" from the "Romeo and Juliet" Symphony, and Haydn's Symphony No. 73, "La Chasse".

Jack Benny and his Stradivarius played the Detroit Symphony in a "no-holds-barred" match here on Friday the 13th. The orchestra lost the battle but won the spoils, to the tune of \$59,500 for its maintenance fund.

## Los Angeles Philharmonic Conducted by Bruno Walter

By ALBERT GOLDBERG

Los Angeles. — The Los Angeles Philharmonic opened its 41st season with Bruno Walter conducting two concerts on Nov. 12 and 13. Philharmonic Auditorium was sold out for both occasions. Mr. Walter's distinguished art proved to be as potent as ever. His absorption in the music and his concentration—the entire program was conducted from memory—would be remarkable in a younger man; for a conductor of 83 who has been before the public for more than 60 years, the freshness and spontaneity of his approach were astounding.

He read Brahms's "Tragic" Overture with more vigor and affirmation than is customary, giving the work a heroic rather than a tragic character. Mozart's "Prague" Symphony was in the conductor's finest Mozart style—affectionate, clear, and subtly nuanced. Bruckner's Ninth Symphony, heard for the first time on these programs, received an imposing interpretation. Mr. Walter is one conductor who can play Bruckner without allowing it to become tedious. Throughout, the orchestra played in splendid form, with the flexibility and sensitivity it always displays under Mr. Walter's baton.

### Basile Is Guest Conductor

Arturo Basile was the second guest conductor of the season, beginning his stint of three programs with the Nov. 19-20 pair. By way of novelty he resurrected Clementi's Symphony in D major, No. 2, Op. 44 (originally Op. 18), in the recent edition by Renato Fasano. The music is about what one would expect: expertly crafted, adhering academically to classical form and style, and melodically rather dry and uninspired. Mr. Basile played it meticulously. His most impressive work was in the suite from Falla's "El Amor Brujo", which had an appropriately sultry atmosphere and plenty of exotic color. Debussy's "The Afternoon of a Faun" was a little too cautious and restrained to realize the full quota of sensuousness. George Drexler played the flute solo admirably. Claudio Arrau was the soloist in Chopin's E minor Piano Concerto, giving a brilliant but romantically slightly understated performance.

The UCLA Opera Workshop gave the first West Coast performances of Samuel Barber's "Vanessa", in

Irmgard Seefried made her Detroit debut Tuesday, Nov. 24, with a choice musical program that permitted her vocal abilities to shine brightly. She sang particularly well in Schumann's "Frauenliebe und Leben" cycle. Although billed here as the leading soprano of the Vienna State Opera, she maintained a steady adherence to the art of lieder, an art she knows well. Her outstanding accompanist was Paul Ulanowsky.

As one local critic phrased it, "Detroiters had a date with Destinée [Sunday, Nov. 29] at the Scottish Rite Auditorium, and kept it". Jean Léon Destinée is probably today the prime exponent of Haitian dance and music interpretation, and he presented a lively program for the sizable audience.

Schoenberg Hall on Nov. 18, 19, 20, 21. Possibly the work shows up to better advantage on a small stage and in a small hall than it did at the Metropolitan Opera in New York, but the shortcomings of Gian-Carlo Menotti's libretto and the lack of theatrical quality in Barber's score are still formidable hazards. The excellence of the voices was surprising: Ella Lee as Vanessa, Betsy Davidson as Erika, Jean Handzlik as the Baroness, John Guarnieri as Anatol, Fred Goodman as Nicholas, and Leonard Graves as the Doctor. Wolfgang Martin conducted with authority, and the opera was well staged by Lotfollah Mansouri. John Jones's sets were modest but appropriate. An alternate cast listed Roberta Messer, Grace de la Cruz, Sylvia Stitch, Gene Allen, and Robert Peterson.

### Vienna Philharmonic Visit

The Vienna Philharmonic, conducted by Herbert von Karajan gave virtually a "pops" concert in Shrine Auditorium on Nov. 11. The program—the Overture to Weber's "Euryanthe", Schubert's "Unfinished" and Beethoven's Fifth Symphonies, with Strauss's "Blue Danube" for an encore—scarcely revealed the full possibilities of the famous group; despite basic excellences, the playing was of a routine order.

The Music Guild opened its series in Wilshire Ebell Theater on Oct. 15, with Henry Lewis conducting the String Society of Los Angeles, in a program of Purcell, Vivaldi, Ben-Haim, Hindemith and Mozart. The excellent players, most of them members of the Los Angeles Philharmonic, gave performances of fine spirit and clear texture, testifying to the considerable training and interpretative abilities of Mr. Lewis, a member of the Philharmonic bass section who conducted the Seventh Army Symphony in Europe while he was in the Armed Forces. The Smetana Quartet gave the second concert in the Music Guild series on Nov. 18.

Other events have been Carl Matthes, pianist, and John Korman, violinist, to open the Young Musicians Foundation series, Hancock Auditorium, Nov. 14; John Browning, pianist, opening Elmer Wilson's series in Pasadena Civic Auditorium, Nov. 13; Carl Dolmetsch, recorder player, and Joseph Saxby, harpsichordist, Schoenberg Hall, Nov. 13.



Giuseppe Colombo

# giulietta simionato

owes her present eminence to a  
major decision—to leave  
La Scala after singing small  
roles there for eight years

By MARY JANE MATZ



**S**ei ancora viva, Giulietta? — "Am I still alive?—That's what I ask myself every night as I stumble home." Giulietta Simionato settled comfortably into a big chair in her elegant New York apartment, gestured expressively with her marvelous hands and began to protest the rigors of New York life, after the fashion of all Italian singers.

"Forgive me if I am still a bit disoriented, but—oh, what a timetable they have set for me! Interviews, rehearsals, parties, photographs, performances, the hairdresser—why, the other day I had to change from one complete outfit to another five times in one day." She added indignantly, but with a smile, that a reporter had even interviewed her while she was having a fitting for her costume as Azucena—the role in which she made her debut at the Metropolitan Opera, on opening night of this season.

Much as she protests, Miss Simionato must admit that being busy is nothing new to her. She made her debut at Montagnana near Padua as Lola in "Cavalleria Rusticana" while she was still studying voice. Maddalena in "Rigoletto" followed, in Padua itself.

## "I Had To Sing in Order To Live"

"I was 18 then, and I believe I have not stopped singing since," the mezzo confesses thoughtfully. Her mother had died three years before; her father died when Miss Simionato was 20. "Whatever I have accomplished, I have done it by myself; for I was all alone and I had to sing in order to live."

When an 18-year-old singer launches a career in Italy, she is assigned small roles as a matter of course. Thus the mezzo sang the comprimario parts of her repertory. In 1938 she sang in her first big theatre, at the Comunale in Florence in Pizzetti's "L'Orseolo". In this city five years before she had won the Bel Canto prize over 385 other singers. The year 1940 found her making a debut at La Scala as Beppe in "L'Amico Fritz". Miss Simionato recalls how she went on a monthly salary at the great Milanese theatre, taking small parts there for eight years.

"Little by little I lost confidence in myself," she remembers, although she amassed a wealth of invaluable stage experience as a member of the Scala ensemble. Miss Simionato had been born in Forlì, but her childhood and youth were spent in Sardinia, among that strange, taciturn people who have lived an insular life for scores of centuries and are both introverted and self-sufficient. Some of their weird taciturnity must have rubbed off on the young girl, for at La Scala she was so quiet and timid that "no one heard, saw or knew me". (From the people of Sardinia, too, she has drawn her strength of character, her fund of faith and her endless devotion to friends.)

After eight years as a compri-

mario at La Scala, Miss Simionato took stock of her career and went to the director of the theatre. "If I am going to be a comprimario all my life, tell me, and I will give up singing today," she said. Receiving an equivocal answer, she informed him that she was leaving Scala and walked out the door into Via Filodrammatici to remold her life.

"I was earning hardly enough to live. I had no satisfaction in what I was doing, and I was losing confidence in myself every day. I had to take the measure of myself and find out what I could do," she tells us now, but not even she knows surely where she found the courage to take the big step.

For two years she sang big roles in large cities and provincial towns. Hansel, Octavian, Cherubino, Dora-bella, Fidalma, Carmen, Azucena, Amneris and a score of other parts. By including the operas she has sung in concert form, you find that Giulietta Simionato has sung virtually every part written for the mezzo voice in works performed since 1940.

By 1947, news of her triumphs outside Milan had filtered back to the management of La Scala. She returned there as Mignon. Fondly, she remembers the evening as the one great triumph of her life. "No one knew who I was. They couldn't believe that this Mignon was the same person who had sung small parts there before—really, one of my most happy memories," she murmurs warmly.

## "Hard Work but Smooth Sailing"

From that evening of her return to La Scala, her career has meant hard work but smooth sailing. Her astounding facility in coloratura singing came to light when La Scala assigned her Rosina in "Il Barbiere di Siviglia" in 1948. Since then she has been in demand for such operas as "Anna Bolena" and "Italiana in Algeri", "Cenerentola" and "La Favorita", Scarlatti's "Mitridate Eupatore" and Bellini's rarely heard "Capuleti e Montecchi", in which she sings Romeo.

Following her artistic creed of making the throat follow the commands of the brain, she makes her voice light or heavy as the composer demands. Aided by years of training and a natural elasticity of the throat, she accomplishes miracles. Once in Naples she sang Carmen on Saturday night and Cenerentola on Sunday afternoon, "so as not to disappoint the public" when another singer fell ill.

The other tenet of her credo is to "seek the truth". She declares vehemently that "I never try to do great things; I just hunt the truth. When I find it, then the public takes me to its heart."

When she exposes a new character for the first time, Miss Simionato reads the score through, then examines the role she will sing. "I have only one method in interpreting a part," she advises us, "I put myself straight into the place of the person I must play. 'What

(Continued on page 31)





Left to right: Herbert O. Fox, Vice-President of Community Concerts; David Ferguson, President; Richard D. Yarnall, Vice-President and Western Manager; Gerald A. Devlin, Vice-President and Eastern Manager

FOR the 32nd time in as many years, the field representatives of Community Concerts, Inc., and of Community Concerts of Canada, Ltd., gathered in New York City for their annual conference. Executives of Community and of its affiliate, Columbia Artists Management, officially welcomed the 60 men and women on Nov. 16 with a formal banquet at the St. Regis roof.

Service to the local Community Concert Associations throughout the United States and Canada, Community's essential purpose, was the recurrent theme of the conference sessions. David Ferguson, President of Community and its Pacific Coast Manager, presided at discussions aimed at equipping the representatives even more fully with measures for increasing and improving Community's assistance to local officers and chairmen in preparing for and conducting their membership campaigns and in conducting the various other

local activities of their associations.

Addresses were given by Herbert Fox, Vice-President; Gerald Devlin, Vice-President and Eastern Manager; Richard Yarnall, Vice-President and Western Manager; and J. Warren Tapscott, Executive Assistant. Messrs. Ferguson, Devlin and Yarnall also presided at separate conference sessions held by Community's three United States divisions, assisted by J. Stuart Nall. George Blake and Warren Rhind, Assistant Managers of the Eastern, Western and Pacific Coast Divisions respectively. Discussions were led by Ruth Enders Harvey and Miriam Barker, Eastern and Western Booking Directors, regarding the many important phases of booking procedure. Remarks were heard by George Mullen, head of the Service Department.

Leo Bernache, Manager of Community Concerts of Canada, Ltd., presided at conferences of the Canadian representatives.

The conference also was ad-

ressed by Arthur Judson and F. C. Coppicus. The presentation of the Columbia Artists Management's list of artists and attractions for the 1960-61 season was made by officers of the company: Frederick C. Schang, Chairman of the Board; Kurt Weinhold, President; Andre Mertens, Executive Vice-President; William Judd, Humphrey Doulens, and Leverett Wright, Vice-Presidents; Nelly Walter, F. C. Schang III, Thomas Thompson, Carl Dahlgren, and Michael Ries, Managerial Associates.

The conference was not without its usual rich musical fare. The traditional afternoon musicales included half-hour programs by some 40 artists and attractions under Columbia management. Joerg Demus, pianist; Dorothy Maynor, soprano; and Nan Merriman, mezzo-soprano, were heard in Town Hall recitals. Representatives attended the Nov. 21 concert of the New York Philharmonic, conducted by Thomas Schippers and

featuring Tossy Spivakovsky as violin soloist. Another highlight was the second performance of the new Rodgers and Hammerstein musical, "The Sound of Music", starring Mary Martin.

A special occasion was the gala Thanksgiving Day opera party. Dinner at the Metropolitan Opera Club preceded the Metropolitan's performance of "Madama Butterfly".

In conjunction with the conference, the directors of Community Concerts of Canada, Ltd., held their annual meeting on Nov. 27 and were Community's guests during the final three days of the conference.

Final event of the conference was the traditional buffet party, held for the second consecutive year in Steinway Concert Hall. This year's guest list included, in addition to Community representatives, artists under Columbia management and members of local Community committees.



Left to right: Mrs. Alec Templeton, Peggy Blackburn\*, Alec Templeton, Mr. & Mrs. Leverett Wright, Mildred Miller, Carl Dahlgren, Rosalind Elias, Mary Curtis-Verna, Humphrey Doulens, Pilar Gomez, David Abel, Ray Cooper\* (\* Denotes Community Representative)



Left to right: Michael Ries, Ruth Harvey Enders (Eastern Booking Director of Community Concerts), Jessie Bradley\*, Bernard Krieger, Sylvia Rabinof, Albert da Costa, Mrs. Herman Godes, Benno Rabinof, Michel Vermette\*, Melissa Hayden, Donald Gramm, Grace Cipparone\*, Jon Crain (\* Denotes Community Representative)





## Conference Activities Bring Together Artists, Community Personnel

1. Mr. & Mrs. Kurt Weinhold, Risë Stevens
2. Mrs. David Ferguson, Ruth O'Neill
3. William Judd, Phyllis Curtin
4. Mrs. Andre Mertens, Tiny Stacey\*, Cesare Siepi, Mary Kelley\*, Andre Mertens
5. Chieko Hara (Mrs. Cassado), F. C. Schang, Chairman of the Board of Community Concerts, Mrs. Schang, Gaspar Cassado
6. Malcolm Frager, Ivan Davis, Mrs. Leon Fleisher, Arthur Judson
7. Eric Friedman, Amy Wilcox\*, Mr. & Mrs. David Bar-Illan
8. Camelia Campbell\*, Jesus M. Sanroma, Olegna Fuschi
9. Yi-Kwei Sze, Robert Stafford\*, Charles Rosen; (seated) Mrs. Sze, Marjorie Kegler\*
10. Mr. & Mrs. Morley Meredith
11. Joerg Demus, Zvi Zeitlin, Clay White\*
12. Lucille Schreiner\*, Walter Cassel
13. Mr. & Mrs. Claude Frank
14. Thomas Thompson, Edgar Kneedler, Lisa Della Casa
15. J. Warren Tapscott, Executive Assistant of Community Concerts, Jack Howells\*, Don Witham\*
16. Mr. & Mrs. Coleman Blumfield, Berl Senofsky
17. Nicolai Gedda, Pierre Emond\*, Patricia Cameron\*, Phil Leclerc, Russell Hachborn

(All captions read from left to right.  
\* Denotes Community Representative.)





THE ASSEMBLED PERSONNEL OF COMMUNITY CONCERTS, INC.

**Front Row, left to right:** George Mullen, head of Service Department; Leo Bernache, Manager of Community Concerts of Canada, Ltd.; Mary Ruder, head of Contract Department; J. Stuart Nall, Assistant Eastern Manager; J. Warren Tapscott, Executive Assistant; Ruth Enders Harvey, Eastern Booking Director; Gerald Devlin, Vice-President and Eastern Manager; David Ferguson, President; Richard Yarnall, Vice-President and Western Manager; Miriam Barker, Western Booking Director; Warren Rhind, Assistant Pacific Coast Manager; Mrs. Arlene Steele, head of Program Department; George Blake, Assistant Western Manager.

**Second Row, all Community representatives:** Grace Cipparone, Michel Vermette, Margaret Warwick, Pierre Emond, Pearl Summers, Dorothy Donahue, Camelia Campbell, John Bauer, Lucille Schreiner, Robert Stafford, Peggy Blackburn, Don Witham, Elizabeth Taylor, Bernard Krieger, Leon Harrel-

son, Erma Davis, Jack Howells, Patricia Cameron, Gilbert Freeman.

**Third Row, all Community representatives:** Pauline Walston, Ebba Mattson, Marjorie Kegler, Mabel Roeth, Jessie Bradley, Bill Alexander, Elizabeth Lovejoy, Florence Strandberg, Lillian Kilgariff, Betty Mann, Jerry Costa, Tiny Stacey, Richard Jarvis, Joyce McLean.

**Back Row, all Community representatives:** Leonard Exum, Roy Cooper, Ona Lou Ackley, Thomas Pendleton, Mary Kelley, Thomas Summa, Marjorie Cooney, Gay Sandelin, Dorothy Schory, Lois Holler, Clayton White, Helen Bates, Gordon Bengston, Amy Wilcox, Russell Rokahr, Raymond Donnell, Evelyn Gutschmidt, Thomas Myers.

**Not present:** Herbert Fox, Vice-President, and Ethel Clark, John Cunningham, Paul Reisch, Edith LeRoy, and Charles Winter, Community representatives.

## Tenth Donaueschingen Fete Opens with Webern Concert

By EVERETT HELM

Donaueschingen, Germany.—This was a very special Donaueschingen Festival on several counts. It was the tenth of its kind since the war, having been revived in its present form of a two-day modern music orgy in 1950 through the joint efforts of the Society of the Friends of Music of Donaueschingen, the South West German Radio of Baden-Baden with Heinrich Strobel as its musical director, and the princely house of Fürstenberg, the principal seat of which is in Donaueschingen. It was the first time since 1950 that Hans Rosbaud, who has been the very heart and soul of the festival in his capacity as conductor of the Südwestfunk Orchestra, was unable to appear because of serious illness.

Finally, the death earlier in the year of the Prinz Max Egon zu Fürstenberg robbed the festival of one of its most familiar and beloved figures.

The opening concert was devoted exclusively to the works of Anton von Webern and in particular to this remarkable composer's vocal music. Eva Maria Rogner proved to be a splendid interpreter of the Five Canons, Op. 16, for soprano, clarinet and bass clarinet; the "Five Sacred Songs", Op. 16; the Drei Lieder, Op. 18, for voice, clarinet and guitar; and the Sechs Trakt-Lieder, Op. 14, for voice, clarinet, bass clarinet, violin and cello. The program was completed by an excellent performance of the Piano Variations, Op. 27 played by Maria Bergmann; the Quartet, Op. 22; and the Concerto, Op. 24.

The program lasted only an hour, but even this was a strain on the audience; the effort required in listen-

ing to this enormously concentrated music is too great.

Because of Mr. Rosbaud's illness this program was taken over at relatively short notice by Hilmar Schatz, a young conductor who acquitted himself very well indeed. Visually it seemed somewhat strange to see a conductor directing a group of three performers, but the musical results thoroughly justified this procedure.

After a brief hour for dinner and semi-recuperation, the festivities continued with the guest appearance of Pierre Boulez conducting his Parisian group "Domaine Musicale" in a three-hour concert that included two "classics"—Schönberg's Suite, Op. 29, and Edgard Varèse's "Intégrales"—and four works by young avant

gardists representing as many countries. The Belgian Henri Pousseur's "Rimes pour différentes sources sonores" proved to be the best work by this composer that we have heard.

It is based on the principle (read "gimmick") of stereophony, which is currently in vogue and which is referred to in knowing circles as "Raummusik" (space music). Its claims to originality have been greatly exaggerated, since it was practised over three centuries ago by Andrea and Giovanni Gabrieli and more recently by Hector Berlioz, *et al.* It certainly has no virtue in itself as a way of writing music and can produce some very dreary results. Fortunately however, Pousseur's piece displayed invention that went beyond mere cerebral tinkering. The music had cohesion and produced some very interesting sounds. It is perhaps the most successful combination up to now of electronic and real music.

"Cerebral tinkering" is a fairly adequate description of the Argentine composer Mauricio Kagel's String

Sextet, which, so far as we could discover, was completely devoid of any real musical impulse. Its post-Webern idiom, heard in close proximity to the real thing of two hours earlier, acted as a cogent reminder to those who profess to follow in the master's footsteps that style without content is as meaningless in serial techniques as in C major. Włodzimir Kotonski (Poland) contributed a pleasant work entitled Chamber Music of 21 Instruments and Percussion, a curious combination of post-Webernism and impressionism, displaying a fine feeling for sound and texture. France was represented by Gilbert Amy's "Mouvements", a deftly written piece that would have been more effective if it had been shorter.

In the final concert by the Südwestfunk Orchestra, Mr. Boulez proved that he is a conductor of great ability. Goffredo Petrassi's "Invenzione Concertata", a mildly serial work that seemed less natural and less convincing than some of his others, was followed by Sven Erik Bäck's (Sweden) "A Game around a Game", which started off more interestingly than it finished. Luciano Berio's "Alleluja II" calls for a large orchestra on stage and a small one in the gallery. It contains some interesting effects and moves purposefully. Roman Haubenstock-Ramati's "Petite musique de nuit" also contained some interesting colors but seemed devoid of strong musical motivation. The long concert was concluded with a stunning performance of Bartók's Suite "The Miraculous Mandarin" and followed by an ovation for Mr. Boulez.

Each concert was preceded by a memorial piece for the late Prinz Max Egon zu Fürstenberg. Igor Stravinsky wrote a brief, highly concentrated and atmospheric "Epitaphium", Boulez a "Tombeau" quoting a text of Mallarmé, and Wolfgang Fortner a "Prélude-Elegie". Each was an impressive tribute in its own way.

## Brailowsky Return Tour Set for 1960

October 1960 will mark the return of the noted pianist Alexander Brailowsky to the United States and Canada for another transcontinental tour.

Famous as a specialist in the music of Chopin, Mr. Brailowsky is commemorating the 150th anniversary of the composer's birth by playing several cycles of his works in Europe. Six recitals each are scheduled for Paris and Brussels, with three planned for Vienna and three for Munich.

Mr. Brailowsky left on Dec. 6 from Paris for an extended concert tour of Israel, to appear both in recital and with the Israel Philharmonic.

The pianist recently signed a contract to record exclusively for Philips in Europe, for disks to be distributed there. In the United States, Mr. Brailowsky has signed a new contract with Columbia Records. His first



Alexander Brailowsky

disks for Columbia will include Chopin's B minor Sonata and the complete Preludes and Waltzes.



## Artists and Management

### Hurok Signs Costa, Solov, Cherkassky

S.Hurok has announced the signing of Mary Costa, soprano; Zachary Solov and a ballet ensemble, and Shura Cherkassky, pianist.



Shura Cherkassky

Zachary Solov, choreographer for the Metropolitan Opera, is forming a Ballet Ensemble for S. Hurok, who plans a national tour next season for the troupe of ten dancers and two pianists. Mr. Solov will create at least two new ballets for the ensemble, "Orfeo ed Euridice", based on his dances for the Metropolitan production of the Gluck opera, but extended to tell the entire story, and "Fire-works" to the music of Franz Liszt.

A member of the San Francisco Opera this season, Miss Costa has signed a contract with Mr. Hurok for exclusive management for five years. Besides her operatic successes, she has won notable praise for her performance as Cunegonde in the London production of the musical satire "Candide".



Mary Costa

Mr. Cherkassky will return to the United States next season under Mr. Hurok's management, after an absence of 12 years. During that period the distinguished pianist has been touring Europe extensively.

### National Artists To Manage Verchi

National Artist's Corporation has announced the signing of Nino Verchi, young Italian conductor of the Metropolitan Opera. Mr. Verchi has conducted at the major operatic centers of Italy—Milan, Rome, Genoa, Bologna, and Parma—as well as in Rio de Janeiro, Barcelona, Cairo, Tokyo, Seoul, and Beirut.

### Norway Company Coming to America

The Festival Company of Norway, an ensemble of folk dancers and folk musicians, including several of Norway's leading Hardanger fiddlers; Erna Ekaug, soprano; and Toralf Maurstad, actor, will tour the United States for 13 weeks beginning in January. The tour will open in Hartford, Conn., and will extend later to include Havana and Vancouver.

### Inter-Allied Artists Begin Exchange Plan

Inter-Allied Artists Corporation of New York, directed by Ann Kullmer, and Conciertos Asociados of South America, directed by Oscar Alcazar, have announced the affiliation of

their offices for the presentation of artists and ensembles in their respective territories. Mr. Alcazar, of South America, has been in the management field for a number of years and has presented many renowned ensembles.

Initial plans between the two offices included the North American debut concert in Town Hall of Juanita Porras, Peruvian soprano, and tours of South America for Inez Matthews, mezzo-soprano; Susan McDonald, harpist; and Harry Shub, violinist.

### Ballet Theatre To Tour Russia

For the first time in the history of this country, the United States will send a ballet company to perform in Russia, the traditional home of ballet. Chosen for this honor is The American Ballet Theatre, the oldest company native to the United States, and currently preparing to celebrate its 20th anniversary.

The tour to Russia, which is sponsored by the President's Special International Program for Cultural Presentations and administered by ANTA, is tentatively scheduled for early summer following the company's New York season. Western European countries will also be included in the tour.

### Sidney Foster Added To Barrett Roster



Sidney Foster

Sidney Foster, who had a noteworthy success with his recital in Carnegie Hall on Nov. 23, has signed a management contract with the Herbert Barrett Management. Until his New York recital, the pianist had been absent from the active concert field for ten years. Mr. Foster initially came to public prominence when he won the first Leventritt Award.

### Hofmann Signs Three Singers

Hans J. Hofmann has just announced the signing of three singers: Jacob Barkin, tenor; Mino Yahia, bass; and Randolph Symonette, baritone.

Mr. Barkin, who has coached with Fausto Cleve of the Metropolitan Opera, has appeared as the Duke in "Rigoletto" with the Chattanooga Opera Association and at the summer opera festival in Washington, D. C.

Mr. Yahia appeared this fall as Barak in "Die Frau ohne Schatten" in San Francisco, replacing Otto Edelmann, who was unable to fill this assignment.

Mr. Symonette recently appeared in the German premiere of Shostakovich's opera "Lady Macbeth of Mzensk" in Düsseldorf. He also has appeared with the state opera houses in Vienna, Berlin, and Stuttgart, at the San Carlo in Naples, and in Zurich, Brussels and Amsterdam.



The Branko Krsmanovich Chorus, of Yugoslavia, led by Bogdan Babich

### Columbia Artists Set Dancers, Chorus

Two new and important additions to the roster of Columbia Artists Management are the Branko Krsmanovich Chorus, of Yugoslavia, and Melissa Hayden and Jacques d'Amboise, leading dancers of the New York City Ballet. They will appear here next season, under the personal direction of Kurt Weinholt and his associate, Thomas Thompson.

The Branko Krsmanovich Chorus is named for a famous patriot of that country. It is one of Europe's oldest and most distinguished choral groups, carrying on the tradition of the famous Obilich Choir, which began in 1884. The chorus won three first prizes at the Third International Polyphonic Contest in Arezzo, Italy, in 1955, first prize at the Llangollen, Wales, contest in 1956; and gold medal at the sixth World Festival in Vienna this year. The group is directed by Bogdan Babich, conductor at the Belgrade Opera. The chorus will be in America from Sept. 26 to Nov. 20.



Melissa Hayden and Jacques d'Amboise

Miss Hayden and Mr. d'Amboise will be available for appearances with symphony orchestras during the 1960-61 season. They have designed a program of ballet excerpts and special new material which is particularly adaptable to performance with orchestra with no staging problems. Their forthcoming appearances will be their first in this medium.

### Cramer Announces Orchestra Tour

Chicago.—Thor Johnson has signed contracts with Clarence E. Cramer to take the Chicago Little Symphony on extensive tours in February and March 1961 and also for summer concerts. The ensemble includes 20 Chicago instrumentalists and embraces strings, harp, winds, and percussion.



Thor Johnson

The orchestra will be available for individual concerts and for two- and three-day festivals, with programs ranging from unusual works for adult and advanced listeners to youth programs. Guest artists will be offered for the festivals.

Mr. Johnson was music director of the Cincinnati Symphony for 11 seasons, and has been guest conductor of many other leading orchestras and music festivals.

Mr. Cramer has managed orchestra tours starting with the St. Louis Symphony in 1926, and including the Longines Symphonette, the Hans Lange Little Symphony, and Albert Tipton's "Music for Tonight" orchestra.

### Lustig Management Adds Two Singers

Ludwig Lustig, artists' management, has recently signed Beverly Sills, soprano, and Hertha Toepper, mezzo-soprano, for the 1960-61 season.

Miss Sills is a member of the New York City Opera and comes under the exclusive management of Mr. Lustig as of July 1, 1960.

Miss Toepper, a member of the Bavarian State Opera in Munich, has appeared with London's Covent Garden Opera, the Vienna State Opera, and the Paris Grand Opera. She was recently engaged for the Ring cycle at Bayreuth next summer.

### Nabucco To Open Metropolitan in 1960

The first Metropolitan Opera presentation of Verdi's third work, "Nabucco", will open the 1960-61 season on Oct. 24, 1960, Rudolf Bing has announced. The production has been made possible by a gift of the National Council of the Metropolitan Opera, which sponsored this season's new opening night production of Verdi's "Il Trovatore".

Presented first at La Scala, Milan, on March 9, 1842, "Nabucco" was Verdi's first recognized success as an operatic composer.





# Mephisto's Musings

## Summer Winds

As winter descends upon us, one man is busily getting ready for the next summer schedule of one of America's unique musical institutions. He is Robert Austin Boudreau, founder and conductor of the American Wind Symphony, which has been operating out of Pittsburgh for the past three years. These months he is auditioning players throughout this country's music schools and conservatories for membership in the 1960 summer ensemble. Perhaps he has gone farther afield than the United States, for last summer a young percussionist from Mexico City, Marta Renart, too part, and Mr. Boudreau has expressed the hope that musicians from Europe may join the group in the future.

The American Wind Symphony is the result of several benefactions—from the Howard Heinz Endowment, Mr. and Mrs. Henry J. Heinz II, the Pittsburgh Bicentennial Committee, radio station KDKA, the Recording Industry's Music Performance Trust Funds, the Pittsburgh Musical Society Local No. 60, and the Pittsburgh Foundation.

Besides providing an opportunity for young musicians to perform and for audiences to hear free concerts, the "project involves the commissioning each year of works from composers, both well known and otherwise. This year, for example, brought the performance and publication (by C. F. Peters) of the following commissioned works: Robert Russell Bennett's Concerto Grosso for Wind Quintet and Wind Orchestra and "Ohio River Suite"; Alan Hovhaness' Symphony in Three Movements; Heitor Villa-Lobos' Fantasy in Three Movements in form of "Choros" and Concerto Grosso for Flute, Oboe, Clarinet, Bassoon and Wind Orchestra; George Kleinsinger's Concerto for Three Percussionists and Wind Orchestra and "The Symphony of Winds" (with narrator); Quincy Porter's Concertino for Wind Orchestra; Ned Rorem's Sinfonia for 15 Wind Instruments and Percussion; and Carlos Surinach's "Paeans and Dances of Heather Iberia". Colin McPhee is the first of the composers announced for the 1960 commissions.

The American Wind Symphony performs on a barge tied to the Ohio riverbank, where the audiences sit. This year the barge and its musical cargo floated along the

Ohio so that concerts could be given in such other places as Cincinnati, and Gallipolis, Ohio; Louisville, Ky.; Monaca, Pa.; New Martinsville and Huntington, W. Va.; and Madison, Ind.

This river journey was not without incident. Fog sometimes delayed the barge beyond starting time. A labor dispute made it necessary for the barge, called "Point Counterpoint", to "hitch-hike" its way by means of coal and oil barges. An African nose flute, needed in one of the compositions, now lies at the bottom of the Ohio. And once the musicians had to reach the barge via a dangerous-looking boat ladder.

We sincerely hope that neither flood, nor rain, nor fog, nor labor disputes will stay this band from its appointed rounds next summer.

## Iran Revisited

With the East—both Near and Far—in the news so much these days, we were happy to have a chance to catch up on the musical situation in Iran (Persia) by talking to a young Iranian musician who had just revisited his homeland after 13 years.

Showing obvious talent in his studies in Iran as he was growing up, Leopold Avakian was sent by his government to the United States to complete his training as a violinist. This he did at the Juilliard School of Music. A Carnegie Hall debut followed (he was the first Persian violinist to give a recital in that hallowed auditorium). Then this year he had a chance to go back to Iran as a performer.

The enormous growth in music in Iran in the past 13 years made a great impression on Mr. Avakian.

For this was a country in which the Moslem religion formerly had discouraged musical practice. Now there were conservatories in three or four cities besides the one in the capital city of Teheran. In Teheran also were a good resident orchestra, an opera house under construction, a comparatively heavy schedule of concerts attended by music-hungry capacity audiences. Television and record shops are part of the local scene.

Much of this change stems from the current Shah of Iran, who is devoted to music, and to his brother-in-law, Mehrdad Pahlabod, a cellist who was given the task of organizing a fine-arts department and still heads it. The sum of \$2,000,000 is earmarked each year by the government for the department's use.

Another factor has been the availability of refugee musicians from Europe, primarily to teach in the conservatories. The Teheran orchestra has a European conductor while its local conductors are getting added training and experience in European countries. And Mr. Avakian himself had the benefit of accompaniments in his recital by an excellent resident Polish pianist.

One of the works on the violinist's programs in Teheran was Henry Cowell's "Homage to Iran". This four-movement piece for violin and piano, together with his "Persian Set" for orchestra, is the result of the American composer's stay in Iran a couple of years ago and represents an attempt to synthesize music of Iran and the West.

Mr. Avakian's biggest thrill in returning to Iran was, of course, playing two recitals attended by the Shah. A measure of the latter's

interest in his music was the quiet concentration on the performances that he showed throughout a two-hour violin recital.

## 2,900% Larger

When the Schwann Long Playing Record Catalog—generally considered the Bible of LP disks—observed the tenth anniversary of the great revolution in recordings, it assembled a startling set of statistics.

To begin with, the first issue, for October 1949, had 674 listings on 11 labels and occupied only 26 pages. The 100th issue, for April of this year, listed 19,830 recordings on 303 labels taking over 200 pages. The percentage of growth was 2,900!

The biggest increase was shown, unfortunately but expectedly, in popular and jazz records; but there were heartening gains in serious music, too. Of the original 96 composers listed, only 19 were contemporary and four of these were Americans. Now, 718 composers are to be found in the catalogue, of which 330 are contemporary. Exactly half of the 330, or 165, are Americans.

Although the number of listings under a composer's name do not imply popularity, merely how much his music has been recorded, it is worth noting that Mozart leads with 868 listings. Beethoven runs a close second with 865. Next in order are Bach, with 650; Tchaikovsky, with 341; and Brahms, with 319.

To arrive at the largest possible figure in these statistics it can be pointed out that 9,999 deletions have been made in the Schwann catalogue over the years for withdrawn disks. Deletions (9,999) plus current listings (19,830) equals 29,829 listings carried in Schwann's hundred issues.

## At Home With Opera

Operatic art is entering a new phase of American life. Today the opera devotee can add to his recordings, scores and magazines—operatic wallpaper. A decorator's firm has decided to give the really devoted operaphile great scenes from "Madama Butterfly", "Aida", "La Bohème", and others to glamorize apartment walls.

The wallpaper is a result of the "upgrading of public tastes", according to its manufacturer. What will come next for opera fans we can only guess. Perhaps the future will bring rugs with scenes from Wagner's "Ring", doorbells that play the "Habañera", or even upholstery with melodies from "Rigoletto".



"That prop man—always clowning!"

# NATIONAL ARTISTS



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### Dance

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GOYA & MATTEO  
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# Personalities

Mary Costa appeared on Dec. 6 on the Dinah Shore NBC-TV program.

Franz Allers, Walter Slezak, and the Obernkirchen Children's Choir were among the guest artists on the Hallmark Christmas Festival television program on Dec. 13.



Mattiwillda Dobbs, after her debut in Moscow, talks backstage with Galina Vishnevskaya, leading soprano of the Bolshoi Opera. The latter will come to the United States with the Moscow State Symphony in January.

Marian Anderson was recently honored at the third annual Freedom Fund Dinner of the National Association for the Advancement of Colored People.

Betty Allen was soloist with the Billings (Mont.) Symphony, conducted by George Perkins.

Virgil Fox will dedicate the new \$50,000 organ at the Pasadena Community Church in St. Petersburg, Fla. The concert is sponsored by the American Guild of Organists' St. Petersburg Chapter and will include a string orchestra conducted by Alfredo Antonini.

Frederic Kurzweil, usually heard as a conductor, is on the faculty of the North Shore Community Arts Center of Roslyn, N. Y., and acted as commentator at a chamber-music concert series planned in various homes of the community.

Kurt Herbert Adler, director of the San Francisco Opera, is currently making an American and European operatic survey to assist him in the planning of San Francisco's 1960 season. Mr. Adler

will visit Chicago, New York, Milan, London, and other centers such as Rome, Vienna, Paris, Munich, Naples, and Hamburg.

Yehudi and Hephzibah Menuhin made a joint appearance on the Ed Sullivan television show on Dec. 6.

Fredell Lack appeared with Alicia Markova and Boris Christoff in a program on BBC television in London on Dec. 9. Miss Lack recently returned to the United States following an extended European tour.

Alirio Diaz left for South American concert dates following an appearance in Toronto last Nov. 28.

Kunie Imai, who made her debut with the Metropolitan Opera last season, will sing the title role of "Madama Butterfly" in a concert version with the Birmingham Symphony on Dec. 15.

Alexander Uninsky left for Europe on Dec. 11. The pianist will be heard in Holland, France, Italy, Germany, and Yugoslavia.

Robert Riefling will play six symphony engagements in this country during February 1960, as well as a Town Hall recital.

Helen Greco was incorrectly referred to as Nina Greco in an item in the Personalities section of the Nov. 16 issue of MUSICAL AMERICA. The soprano is singing three Puccini roles in Italy.



Queen Elizabeth II of England greets James Pease, baritone, after a gala performance of Handel's "Samson" at the Leeds Centenary Musical Festival.

Paul Szilard left on a world tour the end of November. At present he is in the Orient arranging a 1961 return tour of the New York City Ballet. He plans to bring to New York for the first time the Toyko Asahi Philharmonic, in 1960-61, and the Toyko Classical Ballet Komaki.



Jean Pierre Rampal gives Anna Russell a lesson on the finer points of flute-playing after both had presented concerts at the Cape Town Concert Club, Cape Town, Africa.

Jonathan Sternberg conducted the Lamoureux Orchestra in Paris in October in a program over TV there, which was followed by a public concert. He recorded "Hansel and Gretel" for Belgian TV and began a series of guest appearances in Holland, Vienna, Prague, Zürich, Brussels, Hamburg, and London. In Prague, Mr. Sternberg led a special performance of Rachmaninoff's "Isle of the Dead".

Grant Johannesen will be piano soloist on the Bell Telephone Hour's New Year's Day program on Jan. 1 over NBC-TV. The program is called "Our Musical Ambassadors", and enlists the services of Jacques d'Amboise and Allegra Kent, among other performers.

Birgit Nilsson, who will make her Metropolitan Opera debut in the new production of "Tristan und Isolde", Dec. 18, was a guest of honor at a luncheon given by the Metropolitan Opera Guild. Ramon Vinay who will sing Tristan was also an honored guest.

Daniele Barioni has been signed by La Scala to sing "Tosca" there next April. Mr. Barioni will make his first appearance of the season at the Metropolitan Opera on Jan. 2, in "Macbeth".

## Nabokov Opera

(Continued from page 3)

peddler's cart, smelling of incense and patchouli, dusty and threadbare. The scene of the healing of the Czarovich is a masterly evocation of the spirit of grand opera, with all its pomp and showiness. And the death scene is also clearly etched, with its startling intrusion of banality into the macabre atmosphere of death (as in the last act of Verdi's "La Traviata").

Some of the melodies are rather cheap: the prayer of the Czarina with its sentimental rising sixths, the cradle-song of the Prince as he looks at his sleeping victim. These are in Menotti's worst sugary style.

The advantages of the vocal setting rest in the handling of the trios and other ensembles and in an excellent

use of parlando, stemming from Tchaikovsky. In the dialogues between Rasputin and the Prince this is at its best. The male roles are better written than the female ones. That of Rasputin is cut out of good Russian wood, with traditional but masterly dramatic high points. It will assure the opera a wide success.

That large stretches of the music are based on a 12-tone row would not be guessed by the ear. The dissonance seems free rather than restricted, and the Webern sixths at the beginning have the effect of chords in the sense in which they are used in the "Sacre" of Stravinsky. Delightful is the synthesis of Offenbachian parody and imitation of the motoric types of the new Soviet music in the scene in Rasputin's antichamber.

Oscar Fritz Schuh, a new director in Cologne, has created this produc-

tion in the style of the naturalistic theatre. Effects are heaped up in a grandiose crescendo of suspense with two climaxes—at the bedside of the Czarovich and in the dream of Rasputin, when huge faces light up like the visions in "Jeanne d'Arc au bûcher". Only the gypsy cellar was a failure. It looked like a night club in New York.

Caspar Neher has a flair for the style of this expiring world of the wealthy classes of decadent western society—canapes, plush chairs, candlelamps, silk dresses and huge hats.

Josef Rosenstock conducted the complex score with complete control. If the orchestra was too loud for the singers, at times, it always captured the Russian flavor of the music.

The superb bass, Frans Andersson, was magnificent as Rasputin. The splendor of his voice was matched by

the power of his acting. He was supported by an able cast: Hans-Otto Kloose (the Prince), Herbert Schacht-schneider (Crown Prince), Heiner Horn (Deputy), Albert Weikenmeier (Doctor), and Herbert Fabritz (Secretary). The baritone Robert Blasius sang the songs through the gramophone horn in correct style.

Denise Duval had been brought from Paris to sing the role of Marina. This great actress and singer was at a marked disadvantage in singing in German, and she had pitch troubles. Hanna Ludwig was too torn between suffering and majesty, as the Czarina. Elisabeth Schärtel was excellent as Rasputin's faithful Anna. And Hilde-gard Berchem was touching as Masha. Shirley Carter, as the gypsy, was as much out of place in the cast as was Miss Duval (in another way and on a higher artistic level).





# OPERA at the Metropolitan

## Il Trovatore

Nov. 20.—Mario Sereni appeared for the first time at the opera house as the Count di Luna in this performance. Filling other roles with their accustomed excellence were Antonietta Stella, as Leonora; Carlo Bergonzi, as Manrico; Giulietta Simionato, as Azucena; William Wildermann, as Ferrando; Helen Vanni, as Inez; and Charles Anthony, Roald Reitan, and Robert Nagy. Mr. Sereni's contribution to the evening was earnest in intention, frequently attractive in achievement. He looked well in the new costumes, followed the stage direction carefully, and sang with care for line and phrasing. The young Italian baritone's rather lightweight voice functioned smoothly, so that the net result was honorable without being either very dramatic or exciting. Even so, Mr. Sereni is to be commended for not forcing his voice merely in an effort to obtain these effects. Fausto Cleva conducted.

—R.A.E.



Jussi Bjoerling as Cavaradossi

## Tosca

Nov. 21, 2:00.—The presence of that magnificent artist Jussi Bjoerling would have been enough in itself to make the season's third "Tosca" a gala performance. But Mary Curtis-Verna, in her first appearance in the title role this season, proved once again that she is an admirable Tosca, both vocally and dramatically. And the superb Scarpia of Cornell MacNeil formed a trilogy of characterizations that had the audience hoarse with bravos early in the afternoon. One never really settled back from the edge of one's seat—and one never should at a memorable performance of this most exciting of operatic thrillers.

Mr. Bjoerling begins where most tenors leave off. His command of pianissimo, his fine taste, his absolute security, his sheer beauty of voice are as magical as ever. And Mr. MacNeil made those marvelous dark, sinister, voluptuous passages in Act II incredibly rich and sonorous. Miss Verna, less prodigal of voice, was nonetheless deeply moving, and she, too, colored her voice with keen emotional perception. The rest of the cast was familiar and included Norman Scott, Lawrence Davidson, Paul Franke, Osie Hawkins, and Roald Reitan. Dimitri Mitropoulos again conducted.

—R. S.

## Manon

Nov. 21. — Licia Albanese, in the part of Manon, and Cesare Valletti, in the part of Des Grieux, were the two newcomers in the third performance of Massenet's opera. Neither caught the subtleties of the French spirit and style, so beautifully epitomized by this opera, with any degree of fluency. The St. Sulpice scene was done with a brashness which clashed with the fervor of the ultimate reconciliation between the ill-fated lovers. As far as the singing was concerned, one heard too many Puccinian and Verdian touches for comfort. Others, in familiar roles were Ralph Herbert, Giorgio Tozzi, Teresa Stratas, Helen Vanni, Joan Wall, Alessio De Paolis, George Cehanovsky and Calvin Marsh. The performance was conducted by Jean Morel.

—R. L.

## La Traviata

Nov. 25. — Licia Albanese's first Violetta of the season found the soprano working her finest vocal magic in the last three acts. Her singing of "Dite alla giovane" and "Amami Alfredo" in Act II, and "Addio del passato" and "Gran Dio! morir si giovane" from Act IV still remain a model of how these sections should be sung. I do not believe the last act could be sung more convincingly or more beautifully than it was by Miss Albanese on this occasion.

Mario Zanasi was singing his first Germont père of the season and was warmly received by the audience for his second act duet with Miss Albanese and his singing of "Di Provenza". The cast was completed by Cesare Valletti, Helen Vanni, Gabor Carelli, Calvin Marsh, George Cehanovsky, Louis Sgarro, Teresa Stratas, Lou Marcella, and John Trehy. Nino Verchi conducted.

—J. A.

## Madama Butterfly

Nov. 26.—The two cast changes in the third performance of "Madama Butterfly" brought Mario Zanasi as Sharpless and Eugenio Fernandi as Pinkerton. Mr. Fernandi, with his self-conscious manner in the first act and his overblown theatrics during and after his singing of "Addio fiorito assil" in the third act, did little to make the role convincing. His singing throughout was somewhat on the colorless side. Mr. Zanasi gave a good account of himself by not only singing well but by presenting himself as a dignified and personable United States Consul.

Antonietta Stella as Cio-Cio-San and Margaret Roggero as Suzuki both were in excellent voice and invested the beautiful second act music with poignancy. Miss Stella illuminated her part with her usual mastery of dramatic gesture. Dimitri Mitropoulos was the conductor.

R. L.

## Cavalleria Rusticana Pagliacci

Nov. 27. — Zinka Milanov, a familiar Santuzza, sang the part for the first time this season in the Metropolitan's third presentation of "Cavalleria Rusticana", which was followed, as usual, by "Pagliacci". Miss Mil-

anov did not give as good an account of Santuzza as she has on other occasions. Her top tones were edgy and, dramatically, she did not get very "involved" with Turiddu, sung again with distinction by Jussi Bjoerling. The remainder of the cast, all heard earlier, were Rosalind Elias, Lola; Walter Cassel, Alfio; and Thelma Votipka. The cast of "Pagliacci", also repeating, was headed by Gloria Davy, Carlo Bergonzi, Cornell MacNeil, Charles Anthony and Mario Sereni. Nino Verchi was the conductor.

—W. L.

## Aida

Nov. 28, 2:00.—This performance marked the first Saturday matinee broadcast of this season. It was mainly a moving "Aida", rather than an exciting one.

Lucine Amara repeated her touching, well-thought-out performance of the title role and sang very beautifully indeed. Dimitri Uzanov, though vocally somewhat monotonous, showed acting-wise unusual insight into the part of Radames. No wonder — he worked with the Bolshoi Theatre Company! Singing his first Ramfis this season, Giorgio Tozzi sang well, but his portrayal can still gain in authority. Leonard Warren was once again an imposing Amonasro. Others in the familiar cast included Nell Rankin, Robert Nagy, and Heidi Krall. Fausto Cleva has conducted this opera often before, and this showed more than once in a performance where routine took the place of inspiration.

—B. I.

## La Traviata

Nov. 30.—The two newcomers to the cast of "La Traviata" at the season's fifth performance were Barry

Morell and Leonard Warren, as Alfredo and his father. Mr. Warren was in superb form, and his performance as Germont, père, was a model of polished and beautiful singing and ease on the stage.

Nino Verchi's stubbornness in refusing to give him more leeway in tempos and phrasing was especially unfortunate, because in every instance where they perceptibly disagreed, Mr. Warren was musically right. I am not in favor of singers conducting operas, but I am sorry to see conductors becoming too rigid. Mr. Verchi has shown no tendency to act like a martinet at other performances this season, so let us hope this was an exception to the rule.

Mr. Morell has always impressed me with his dependability and thorough preparation, and, despite troubles with pitch and ensemble, especially in Act IV, he obviously gave of his best. Anna Moffo, who had made her debut with the Metropolitan Opera Company on Nov. 14 as Violetta, again gave a performance that revealed a brilliant technique, marked dramatic ability, and a solid, resourceful voice.

—R. S.

## Other Performances

In the Nov. 18 performance of "Carmen", Rosalind Elias was heard in her first Carmen of the season. Miss Elias has previously sung the role only once at the Metropolitan, at a student matinee not seen by the general public. Kurt Baum sang his first Don José of the season and Mario Zanasi his first Escamillo of the season.

On Nov. 22, Leonard Warren sang his first Amonasro in "Aida" of the season and William Wilderman sang his first Ramfis of the season.

## DANCE in New York

### Inbal Returns For Two-Week Season

Dancing, singing, piping with a radiant joy that preserved a true folk spirit in all of their performances, the artists of Inbal, the Dance Theatre of Israel, returned to New York on Nov. 24 for a two weeks' season at the City Center. The visit was under the aegis of S. Hurok and the auspices of the America-Israel Cultural Foundation.

When Inbal visited us before, I was especially delighted by the simplicity and folklike quality of its best works—such as the "Yemenite Wedding" and the shepherd's dances. Of the four new compositions offered this time, two incorporate this essential homeliness and natural flow—"With Drum and Flute", a delightful suite of Israeli folk dances, and "Women", a marvelously vivid study of oriental women at work and play. The other two seemed a bit pretentious and too conscious of foreign styles and idioms—"Desert", a long and elaborately symbolic series of dancing involving man, the animal world, and nature, and "On Eagles' Wings", three dances created for the tenth anniversary of the celebration of the ending of the Yemenite Jewish exile.

Sara Levi-Tanai, the amazingly versatile artistic director, choreographer,

and producer of Inbal, knows exactly how to handle folk material. She can compose or select melodies; shape and arrange dances; and find precisely the right costumes, lighting, and settings.

Naturally, being thoroughly aware of contemporary trends in dance throughout the world, she wants to expand the range of Inbal. But there is a danger in venturing too rapidly into a highly stylized and derivative dance idiom, in giving these lovable folk artists a type of dance that would be better performed by the highly sophisticated and differently trained artists of our theatre.

Nor is Miss Levi-Tanai as successful in this vein as she is in the more naturalistic dance. "Desert" at times looked like the wrong kind of "modern dance" of twenty years ago, and, although the Inbal artists put their hearts and souls into it, it seemed strained and artificial.

But the leaping and gamboling shepherds and the gossiping, giddy women brought the life of the East very close to us. Equally enchanting were the musical interludes provided by skillful players of the Arabic flute; a performer on the chang, an instrument which sounds rather like a cimbalom; Shoshana Tubi, a wonderfully throaty and expressive singer, and others.

—Robert Sabin

# Lavish Production

## Marks Revival of

### Johann Strauss's

### Gypsy Baron

### By Metropolitan

By ROBERT SABIN

There were so many things about the Metropolitan Opera's lavish new production of Johann Strauss's "The Gypsy Baron" that seemed wrong to me that I shall begin with the things that seemed right. This colorful and elaborate version, with a new English libretto by Maurice Valency, and sets and costumes by Rolf Gérard, had its premiere at a non-subscription performance on Nov. 25. Cyril Ritchard had staged it and two choreographers had prepared the dance episodes — Alexandra Danilova the Court Ballet in Act III and Dania Krupka all of the other dances, including the gypsy scenes. Erich Leinsdorf conducted. Since the Metropolitan has spent much time and money to prepare this sumptuous melange, I certainly hope that it proves good box-office, as it was obviously intended to. We all want the Metropolitan to prosper.

#### Music Keeps Work Alive

The thing that has kept "The Gypsy Baron" alive for the past 75 years is its lovely music. Strauss composed it a decade later than "Die Fledermaus", and it contains music that surpasses the earlier operetta in sensuousness, subtlety of scoring, and command of ensemble. Luckily, the Metropolitan had assembled a strong cast, and the singing, the playing of the orchestra, and Miss Danilova's charming ballet for Act III were the best things about this top-heavy, labored, and stylistically chaotic production.

Strauss's operetta music is harder to sing than that of many "serious" operas, and it was gratifying to hear most of the leading roles performed by artists of the first rank. Nicolai Gedda, who has sung often in Vienna, proved completely at home in the title role. His Barinkay was a masterpiece of vocalization and characterization. Few, indeed, are the tenors today who have his range of

style and resourcefulness of technique.

Outstanding was Regina Resnik, who was a superb Czipra. Her voluptuous voice was as agile as it was richly-hued; and she acted the gypsy part with a gusto that delighted the audience and enlivened every scene in which she appeared. (Miss Resnik, by the way, is an admirable Carmen, as one could tell from her Czipra).

Nor did the sopranos fail to distinguish themselves. Lisa Della Casa was far too much of a fine lady to be convincing as Saffi, the gypsy's daughter, but then, she knew (and we knew) that she was going to be revealed as a princess in the last act. She sang with ringing tones, at times of almost Wagnerian scope, and she looked beautiful. Not merely in her solos but in the ensembles, her fine taste and finish brought out the mastery of Strauss's writing. Miss Della Casa seems to be in the process of changing the production of her voice, as if she wished to aim at bigger, more dramatic roles. I hope she will not sacrifice its lustrous tone quality and flexibility in the process, if this surmise is true.

#### Hurley a Deft Arsenia

Laurel Hurley was a sprightly and vocally deft Arsenia. Always at home in operetta roles, she brings to them a rare command of technique. As Ottokar, her lover, Paul Franke sang what little was left of his role very well. Mignon Dunn was so delightful a Mirabella that it was doubly exasperating that she had not been made to look fat, since many a lumbering shaft of wit was directed at her corpulence in the dialogue. But she sang and acted convincingly, despite this blunder.

Walter Slezak, in his debut with the company, won the hearts of the audience as Szupan, the rich pig-farmer. Nor should the adorable pig-

let he carried (nicknamed "Cyril") go without praise. Unfortunately, Mr. Slezak could not really sing his role, which threw things musically out of focus. But he carried it off with aplomb, and used a sort of mixed vocalization and parlando adroitly.

Ezio Flagello had the proper amplitude of girth as well as of speaking voice for the role of the bullying Carnero; and Ronald Reitan was a dashing Count Homonay, though his voice sounded a bit light in the role. Also admirable (as he always is) was Alessio De Paolis, as the Emperor of Austria. The rest of the cast was made up of Robert Nagy (Mihaly, a gypsy), Erich Birkenbach (Pali), Rudolf Mayreder (Imperial Chamberlain), William Stanz (A Sergeant), and Nancy Reep and Dina De Salva (Peasant Girls).

#### Leinsdorf's Crisp Conducting

Erich Leinsdorf conducted with brisk efficiency, and he built the choral finales of Acts II and III to thrilling climaxes. True, there was not as much of the Viennese caress and sensuous rhythmic freedom as one could have wished, but everything was crisp and to the point.

Miss Danilova's Court Ballet in Act III is her best choreography, thus far. It is simple, transparent, and effective. She was fortunate in her two soloists. The exquisite Violette Verdy, in her debut with the Metropolitan, made the difficult steps and lifts as buoyant as a swallow's flight. And Scott Douglas danced and partnered very capably, if not quite with the distinction that Miss Verdy achieved. The corps, although nervous, also acquitted itself handsomely. In fact, this ballet was the hit of the evening and rightly so.

Miss Krupka was less successful. Her gypsy dances took one straight back to the caves — but not of Granada — and although the choreographed fights were an ingenious

idea, everything was still messy at this performance. In some frantic lifts and leaps Thomas Andrew and Edith Jerrell practically disembowelled themselves to no esthetic purpose. There is good material in these sections, but it needs reworking.

For the new English version by Mr. Valency I can find almost nothing good to say. It is hard to sing, hard to understand, and fearfully cute. A note to the effect that "any resemblance between this production and "The Gypsy Baron" by Johann Strauss is purely coincidental" might well have been inserted in the program. For this "entirely new version", far from remedying "the more disturbing flaws in the story" (as the creators of this production had hoped), has made matters far worse, as such "improvements" almost invariably do.

#### Operetta a Caricature

The hero and his companions are recruited not for the wars in Spain, in patriotic service of the Empress Maria Theresia, but for an imaginary Hungarian revolution against the Emperor Franz Josef over a century later, and are rewarded by him because they defeat their own allies by mistake. Thus, an operetta which was a tribute to the reigning emperor of Austria-Hungary now is used to caricature him. The dialogue is arch and it is delivered self-consciously.

Mr. Gérard's costumes are breathtakingly colorful and becoming. The Court Scene of Act III, in fact, elicits that chorus of "ohs" and "ahs" that signifies complete audience bedazzlement. More's the pity that the scenery is so gingerbreadly and out of harmony with the costumes. But no one will complain that the effect is not opulent. There are several special effects, such as a treasure that sends golden bubbles into the air, that should make Walt Disney get out his notebook.



Louis Melancon

In Act III, set in the Imperial Palace in the Metropolitan's new version of "The Gypsy Baron", are seen (left to right) Nicolai Gedda, as Barinkay; Lisa Della Casa, as Saffi; Regina Resnik, as Czipra; and Alessio De Paolis, as the Emperor Franz Josef



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# ORCHESTRAS in New York

## Vienna Philharmonic Plays in Carnegie Hall

Vienna Philharmonic, Herbert von Karajan, conductor, Carnegie Hall, Nov. 17:

"Eine kleine Nachtmusik" (K. 525) Mozart  
Symphony No. 8, in C minor Bruckner

One is never quite prepared for the heavenly sound of the Vienna Philharmonic. Other orchestras may play brilliantly in a dynamic sense, or with more brittle exactitude, technically, but the aged-in-the-wood patina, draped in softest velvet, which is the hallmark of the Viennese, is something unique in orchestral sound today. If they tune below the standard 440 "A" this could have something to do with the mellowness and soft-edged quality of their tone, but it cannot by itself account for the warmth, the *gemütlichkeit* of the total effect.

The program, representing two of Vienna's most venerated gods of music, was well calculated to show the ensemble at its best. Mozart's "Eine kleine Nachtmusik" might have

in all of the literature of the 19th century.

Of the performance it can only be said that the Vienna musicians and Mr. Karajan understand this music completely. They have some of Bruckner's blood in their veins. They take him seriously and they play him as an act of faith. As with Mahler and much of Wagner, this is the only way it possibly can be played without mawkishness and sentimentality. It was a great performance. —R. E.

## Boston Symphony Honors Russians

Boston Symphony, Charles Munch, conductor; Dimitri Kabalevsky, guest conductor, Samuel Mayes, cellist, Carnegie Hall, Nov. 18:

"Kyurdi-Ovshari Mugami" Fikret Amirov  
(First New York Performance)  
"The Parables" Bohuslav Martinu  
Cello Concerto, Op. 49  
Dimitri Kabalevsky  
(First New York Performance)  
Symphony No. 1, Op. 4  
Tikhon Khrennikov

The presence of the three Russian composers whose works were played on this program, and the tribute to Bohuslav Martinu, who died on Aug. 28, 1959, made this a most unusual and stimulating evening. All of the music was contemporary, and the Russian guests were able to hear sumptuous performances of their music by an American orchestra.

Kabalevsky composed his Cello Concerto in 1948, as the second of a planned cycle of three concertos (for violin, cello, and piano) corresponding to an opening symphonic allegro, a symphonic andante (the cello concerto), and a finale. He intends the cycle to "represent a manifold revelation of the ideas of our Soviet youth."

I suspect that the ideas of Soviet youth are vastly more dynamic and revolutionary than this neat, conservative little neo-classic concerto. But the work is disarmingly melodious and charming, and it does correspond to a symphonic andante in the lyric simplicity of its three movements. It is skilfully fashioned and would be an admirable piece for students to work on.

Samuel Mayes, who was the soloist at the American premiere of the work with the Hartford Symphony under Fritz Mahler, on Oct. 28, 1953, played it with the utmost elegance and expressiveness. Mr. Kabalevsky conducted much better than most composers do, and the accompaniment was exemplary.

"Kyurdi-Ovshari Mugami" is music in itself. Kyurdi means Kurdish; Ovshari refers to a Kurdish tribe; and Mugam signifies a dance or song of the countrymen of Mr. Amirov, who was born in Gandja (now Kirovabad) in Azerbaidjan, on the southwestern shore of the Caspian Sea, on Nov. 22, 1922. He composed this suite in 1948, and it had its American premiere in Houston on March 16, 1955. It is very slight music, which might well bear the subtitle: "Ippolitov-Ivanov visits Hollywood". As accompaniment for a travelogue, or in some other context in which one did not listen too carefully, it might serve a useful purpose. The audience seemed to like it very much, and gave Mr.

Amirov a cordial greeting when Mr. Munch brought him to the stage.

Khrennikov composed his Symphony No. 1 between 1933 and 1935. Its Moscow premiere, on Oct. 10, 1935, was followed quite closely by its American premiere in Philadelphia, on Nov. 20, 1936, under Stokowski. It is dedicated to Shostakovich, whose beneficial influence it reveals both in idiom and style. It is still an impressive work for a composer in his twenties, especially the brilliant first movement, with its sardonic fugato. The Adagio, too, has a typically Russian full-throated lyricism and passionate melancholy. What a pity that the finale is pompous and labored! Mr. Khrennikov should revise it, for the rest of the symphony calls for a masterly rounding-out. Mr. Munch conducted it *con amore*.

It is true that Martinu dedicated "The Parables" to Mr. Munch, but this tired and feeble work was a far less inspiring tribute to the composer than a performance of his magnificent and neglected Fifth Symphony or one of the other earlier works would have been. The performance was all that one could ask in color and eloquence. —R. S.

## Vienna Philharmonic Offers Second Program

Vienna Philharmonic, Herbert von Karajan, conductor, Carnegie Hall, Nov. 19, 3:00:

Symphony in G minor, K. 550 Mozart  
Symphony in B minor ("Unfinished") Schubert  
Overture to "Die Fledermaus"; "Emperor" Waltz; "Annen" Polka Johann Strauss, Jr.  
"Delirium" Waltz Josef Strauss  
"Radetzky" March Johann Strauss, Sr.

It is as much the function of great orchestras and great conductors to renew masterpieces for us as it is to reveal new ones to us. At this concert, Herbert von Karajan and the Vienna Philharmonic played a series of thrice-familiar Austrian masterworks with such refinement, such mastery, and (most important) such love that we were all spellbound.

In the Mozart, the marvelous integration of the work, in which a singing line was always maintained, made it one great dance—a dance of the gods. The strings, winds, and brasses melted into each other with a tone-blending that was worthy of chamber music yet never too intimate or small-scale. Like the musical aristocrat he is, Mr. Karajan never insists—he simply makes his points beautifully clear. In the contrapuntal development sections, the answering voices were not thrust at us; but we sensed their inevitable course and cadence. The trio of the Menuetto was an object lesson in tempo and phrasing; and the finale was really winged.

Lovely and songful as the lyric episodes of the "Unfinished" were, it was in those terrifying glimpses of the abyss that Schubert gives us that the orchestra accomplished its most amazing feats. A ground swell of tone surged up from the depths of the strings like the darkening shadow of despair in a human soul. Yet Mr. Karajan never imposed a program on his interpretation, or forgot the purely

musical significance of each episode and detail. After such lofty pleasures, the delectable music of the Viennese Strauss dynasty was a heavenly release. —R. S.

## Music Forgotten, Remembered Series Begun

Rogers Auditorium, Nov. 19.—In this concert conducted by Frederic Waldman, Lillian Fuchs, violist, was soloist in the Telemann Viola Concerto and "Flos Campi" by Vaughan Williams. Miss Fuchs brought a warm tone and true elegance of style to her performances. Her playing was consistently songful as well as technically impeccable. The classical purity of the Telemann concerto was conveyed as successfully as the lovely cantilena which runs as a thread through much of "Flos Campi".

The Telemann work, written for the viola da braccio, is probably the first viola concerto, but it is not of unusual interest. The Vaughan Williams work is, however, and not only for its uncommon orchestration—solo viola, one each only of numerous winds and percussion, strings, and a wordless chorus. It is a rather strange but sometimes compellingly beautiful and profoundly original score, particularly the penultimate movement, and it deserves more frequent hearing.

Gounod's Petite Symphonie, for woodwinds plus French horns, is a delightful work—airy, sweet, of an almost feminine gracefulness. Mr. Waldman led a group of fine instrumentalists in a discerning and well-co-ordinated performance. Mozart's Symphony No. 31 in D major, K. 297, had a well-colored reading.—D. J. B.

## Copland Is Guest With Boston Symphony

Boston Symphony, Charles Munch, conductor; Aaron Copland, guest conductor, Brooklyn Academy of Music, Nov. 20:

Symphony No. 38, in D major ("Prague") Mozart  
Suite from "The Tender Land" Copland  
Symphony No. 5, in C minor. Beethoven

The opening concert by the Bostonians in the Brooklyn Academy of Music brought what was believed to be a record-breaking crowd into the handsomely redecorated Opera House.

A typical Brooklyn program by the visitors was scheduled—two popular symphonies with a modern work in between. This middle piece was Aaron Copland's suite from his opera, "The Tender Land", a work commissioned by Rodgers and Hammerstein on the occasion of the 30th anniversary of the League of Composers, and first performed at the New York City Center April 1, 1954.

It was appropriate that Mr. Munch should invite Mr. Copland to conduct the three-movement suite on this occasion. Copland was born in Brooklyn (he celebrated his 59th birthday just the week before) and two journalism students from his alma mater, Brooklyn Boys High, eagerly sought out their most celebrated alumnus for an interview. The audience-reception of his music should have pleased Mr. Copland, too, for



Harry Crane

Herbert von Karajan

seemed too obvious, too familiar a choice for a New York program. But it was so exquisitely played that the nature of the performance itself was more than enough to compensate. With a reduced orchestra built in the right proportions upon four string basses, the work was projected with the sensitivity and the delicacy of nuance of a string quintet. In the Romanze, the violas achieved a pianissimo of such filmy texture that one could scarcely believe it was being played by more than one instrument. Mr. Karajan's tempos were generally slower than we are accustomed to, and for once we heard the Rondo played allegro, as it is marked, not presto.

Bruckner's Eighth Symphony, the last of his completed symphonies, is a richer, better-integrated work than the Fourth, which we had the night before from the Pittsburgh players. It is a vast composition, running 80 minutes in playing time, which represents the ultimate of its composer's creative powers. Unhurried, ruminative, philosophical, it is prodigal of song and splendid sunset sonorities. The middle movements, the Scherzo and the Adagio, are among the most articulate statements of romantic expressionism to be found



he was recalled to the stage four times.

At times the Boston Symphony plays at less than top form in Brooklyn. But for this opener everyone was alert, and although the Beethoven and Mozart symphonies are staple items, Mr. Munch and his musicians attacked them with such vigor and intensity that the evening was exciting. —W. L.

## Philharmonic Begins Youth Programs

Carnegie Hall, Nov. 21, 12:00.—The 37th season of Young People's Concerts by the New York Philharmonic began with a program conducted by Howard Shanet, newly appointed program annotator of the orchestra this fall. To stress the theme of "American Heritage," Mr. Shanet offered William Henry Fry's "Santa Claus: Christmas Symphony," and Gottschalk's Symphony, "Night of the Tropics"—experimental American works of the 19th century. This music was preceded by that of Berlioz and Vivaldi, two European experimenters. Mr. Shanet commented on the music to the youthful audience, in this his debut as conductor of the orchestra, and William Hamilton was narrator for the Fry work. —N. P.

## Spivakovsky Heard in Prokofiev Concerto

New York Philharmonic, Thomas Schippers conducting. Tossy Spivakovsky, violinist. Carnegie Hall, Nov. 22:

Symphony No. 102, B flat..... Haydn  
Concerto No. 2 for Violin and Orchestra..... Prokofiev  
Siegfried's Rhine Journey, Death and Funeral Music ("Götterdämmerung"); Prelude to "Die Meistersinger"..... Wagner

With this Sunday afternoon concert, Thomas Schippers completed a two-week engagement as guest conductor of the Philharmonic. The week's program was well chosen to display the young conductor's abilities in the classic, romantic and modern fields, and in each he made an impressive showing.

The Haydn received a beautifully proportioned reading and a revealing one. Nor can I recall hearing more stirring or glowing performances of the Wagner excerpts, especially of the Funeral Music. Mr. Schippers evidently has a flair for the music of the two Richards—Strauss and Wagner.

In the Prokofiev, Mr. Schippers not only saw to it that Mr. Spivakovsky had the sympathetic collaboration and support he needed but gave him the leeway to set his own pace, and the performance of the concerto had all the earmarks of an inspired, improvisational re-creation of the moment. Mr. Spivakovsky played the solo portions with brilliant virtuosity, a soaring lyricism where demanded, and a beautifully modulated singing tone, silvery of timbre and free of excessive vibrato. It was violin playing of the utmost refinement and all the more telling for that. —R. K.

## Festival of Music Offers Works for Winds

Town Hall, No. 22.—For the first concert of the second annual Town Hall Festival of Music, Eric Simon led members of the Boston Symphony in a Wind Symphony Concert. The highlight of the program was the first New York performance of Richard



Ben Mancuso—Impact

## Tossy Spivakovsky

Strauss's Sonatina in F, for 16 wind instruments. One of his last works, it was written at the age of 79 when Strauss was convalescing from a sickness and contains the subtitle "From the Workshop of an Invalid". Unfortunately, it will not be popular with concert audiences. It is 40 minutes long, has a pastoral quality which to modern ears may sound somewhat dated, and moves at a slow, meditative pace. Bypassing the nervous tensions, holocaust speeds, and outerspace meanderings which have touched the attitudes of contemporary artists with interesting if not always satisfying results, this romantic composer rose to a plateau from which he speaks softly the wisdom of old age. The melodic ideas, woven with the usual Straussian orchestral luminosity, are reflective, nostalgic and colored with melancholy serenity. There is, under its drowsy externals, a great but aged spirit musing with itself, and, if one is patient with Strauss's long-winded developments, a calm and peaceful beauty. Eric Simon led the orchestra with meticulous care and precision.

Leos Janacek's Capriccio for Piano and 7 Wind Instruments, with Leonid Hambro as piano soloist, contains the strange rhythms, fragmentary phrases, Moravian melodic influences and imaginative orchestral colors so typical of this composer. Mr. Hambro played the piano part with understanding, while Mr. Simon brought out the grotesque yet fascinating orchestral combinations with great skill.

Theodor Berger's Rondo Ostinato on a Spanish Motif, in its first New York performance, was nothing more than slick orchestral writing, with melodic ideas that were obvious and uninteresting. Mr. Simon concluded the concert with a selection of Austrian marches ranging from Beethoven through Krenek. —R. L.

## Philadelphia Orchestra Has Novaes as Soloist

Philadelphia Orchestra, Eugene Ormandy, conductor. Guiomar Novaes, pianist. Carnegie Hall, Nov. 24:

"Ode"..... Stravinsky  
Piano Concerto in D minor (K. 466)..... Mozart  
Symphony No. 2..... Finney  
(First New York performance)  
"Momporeco"..... Villa-Lobos

Ross Lee Finney's Symphony No. 2 was given its first New York performance at the second visit by the Philadelphia Orchestra. A native of Minnesota, the 52-year-old Mr. Finney is composer-in-residence at the University of Michigan Music School. His symphony, written this year, was commissioned by the Serge Koussevitzky Foundation in the Library of Congress.

The work's structure is 12-tone but, as Mr. Finney has noted, it "is used as a companion to a tonal structure and the work might be called Symphony in A". It is an agreeable work. Mr. Finney has a good sense of rhythm. He knows how to construct a series of contrasting sonorities, and how to get the most from the variety of short themes employed. The symphony received an ovation.

Mr. Ormandy opened the concert with the seldom heard Stravinsky "Ode". The three short, contrasting movements have little depth, but they reveal Stravinsky in an agreeable, inventive mood.

Guiomar Novaes was the soloist in two works, Mozart's magnificent Piano Concerto No. 20, in D minor, and the fantasy for piano and orchestra by the late Heitor Villa-Lobos, "Momporeco". Miss Novaes' appearances in New York are always occasions for great musical expectations, and this was a most gratifying one. Her Mozart was a constant delight. The concerto was composed on a grand scale. The themes are almost operatic, so charged are they with dramatic and melodic invention. The piano part, especially the Rondo, is felicitous. One could hardly ask for a more dedicated performance than the one in which Miss Novaes and Mr. Ormandy collaborated.

Although the Villa-Lobos piece was composed in 1929, this was the first time the Philadelphians had scheduled it in New York. It is an episodic piece, composed when Villa-Lobos was visiting Paris. Its theme is carnival. Its melodies are gay and the orchestration is lively. "Momporeco" (Momo is the King of Revelry) is just the sort of thing to bring an uncommonly interesting concert to a sparkling conclusion. Miss Novaes played the work of her fellow countryman with brio. —W. L.

## Francescatti Soloist in Beethoven Concerto

New York Philharmonic, Leonard Bernstein, conductor. Zino Francescatti, violinist. Carnegie Hall, Nov. 28:

Brandenburg Concerto No. 3..... Bach  
Concerto for Orchestra..... Bartok  
Violin Concerto..... Beethoven

With this week's concerts, Leonard Bernstein returned to lead the orchestra in the first of a series of programs devoted to an exploration of the concerto form. The highlight in the Thursday, Friday and Saturday concerts was Zino Francescatti's performance of the Beethoven Violin Concerto. The occasion marked the 20th anniversary of the eminent violinist's North American debut and his 50th appearance with the Philharmonic.

The Beethoven Concerto is one of those works we take pretty much for granted these days, yet, as Andreas Moser pointed out in his "History of Violin Playing", this work "has become the touchstone marking the maturity of the performing artist". Mr. Francescatti has not only fathomed and sensed its meaning profoundly, but each time he plays it he discloses new beauties in the score. This performance was no exception. Aside from the impeccable technical polish of his playing, and the seemingly inexhaustible variety and beauty of his tone, Mr. Francescatti's performance of the solo portions of the concerto had all the spontaneity of a newborn creation.

The orchestral portions of the score, however, did not fare quite so

well. Perhaps it was an off-night for Mr. Bernstein since the Bartok Concerto also sounded labored and lacking in inner compulsion and tension. The conductor relied on a whipped up brass section to give the work a semblance of life.

The opening Brandenburg Concerto No. 3, which was played instead of the originally scheduled No. 2, received a spirited performance. The work was heard in its original scoring—three violins, three violas, three cellos, a double bass and a harpsichord. Following an 18th-century custom, Mr. Bernstein had the string players stand during the performance while he filled in the continuo and conducted from the keyboard. Also, Mr. Bernstein improvised a middle movement on the two chords which separate the two movements of the concerto. This he did expertly and in good taste. There was, however, an incongruity—the sounds of the harpsichord were presumably amplified since they were heard coming from two bookshelf-size speakers placed on the floor at each side of the instrument. This not only gave the harpsichord an undue prominence in the ensemble, but it made the standing of the string players look a little silly. —R. K.

## Claude Frank in Debut With Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Claude Frank, pianist. Carnegie Hall, Nov. 29, 3:00:

Brandenburg Concerto No. 2..... Bach  
Concerto for Orchestra..... Bartok  
Piano Concerto No. 3..... Beethoven

Claude Frank, well-known as a recitalist, made his debut with the New York Philharmonic at this concert in the Beethoven C minor Concerto. Mr. Frank is not a pianist of the bravura type, but tends to be more introspective. He has a big tone and always seems to be striving for the most direct contact possible with the music. In the first movement of the Beethoven, his playing was free from any fuss or affectation. But lyric details, such as the second theme, seemed to need a more expressive quality. Some of this was Mr. Bernstein's fault. He seemed to be in a mood for fast tempos at this concert, and the one he set for the first movement was too brisk.

In the second and third movements, with more congenial tempos, Mr. Frank was heard to better advantage. His forthrightness was an asset in the slow movement where his playing had expressiveness and transparency. Occasionally he was given to understatement in the finale, particularly the coda. There were some careless aspects to his playing. One was a blurry use of the pedal, particularly in the first movement, and the other was an occasional harshness which threw phrases out of context.

Mr. Bernstein worked a hardship on his soloists in the Second Brandenburg Concerto by setting tempos that were much too fast. The F trumpet part is a treacherous one to begin with, and the Philharmonic's excellent first trumpeter William Vacchiano was put at an unfair disadvantage, as was John Wummer, the flutist. Neither player was able to articulate with the precision or cleanness needed. Aside from these mechanical things, the work made little sense musically. The performance was a distorted affair, marred by poor ensemble. The Bartok Concerto for Orchestra was repeated from the Saturday night concert. —J. A.

(Continued on page 22)

## ORCHESTRAS in New York

(Continued from page 21)

### Peter Serkin Makes Debut

New School Auditorium, Nov. 29, 3:00.—A promising new pianist made his debut in this all-Haydn Concert presented by Alexander Schneider and his Chamber Orchestra at 3 and again at 9 p.m. He is none other than Peter Serkin, the 12-year-old son of the internationally famous pianist Rudolf Serkin. Young Serkin also inherits his musical gifts from his mother, who is the daughter of the late Adolf Busch and a fine violinist in her own right.

The young pianist's vehicle was Haydn's D major Concerto. A shy, modest yet self-possessed boy, he seemed perfectly at ease on the concert platform. A pupil of Lee Luvisi, Mr. Serkin's assistant at the Curtis Institute of Music in Philadelphia, the young pianist handled his instrument with assured mastery and showed a decided insight into the concerto's form, style and import. His tone was varied and musical. Only in certain little tricks of attack and release was the father's influence noticeable. Apparently, Peter has a mind of his own and is not out to imitate his celebrated father.

While there was none of his father's high-strung tension in his approach to the music, or the keyboard, the fast movements were played with youthful zest and sparkling rhythms. The lyric poetry of the slow movement, on the other hand, was communicated with a wealth of pianistic nuance hardly expected from a boy of 12. A boy of 12, I might add, who has only studied the piano for three years! Mr. Schneider and the 25 instrumentalists of the orchestra gave him excellent and sympathetic collaboration. A capacity

audience that included the entire Serkin family turned out to hear him.

Mr. Schneider, conducting from his seat as concertmaster, also led the ensemble in full-bodied, vigorous and, more often than not, glowing performances of the Symphonies in D, No. 31, and C minor, No. 95, as well as the closing Sinfonia Concertante in B flat, Op. 84, for oboe, bassoon, violin, cello and orchestra. The capable soloists in the latter were Harry Shulman, oboe; Loren Glickman, bassoon; Alexander Schneider, violin; and Charles McCracken, cello. —R. K.

### Kostelanetz Opens Philharmonic Series

New York Philharmonic, Andre Kostelanetz conducting. John Corigliano, violinist. Carnegie Hall, Nov. 29:

Symphony No. 88, in G major . . . Haydn  
"Crisantemi" . . . Puccini  
"Johannesburg Festival Overture" . . .  
"Festivals" . . . Walton  
"Zigane" . . . Debussy  
"Gaité Parisienne" . . . Offenbach-Rosenthal

This Thanksgiving week-end program was the first concert of a special holiday series of three to be conducted by Mr. Kostelanetz this season.

The gypsy character of "Zigane" and its Ravellian color were brought out in a savory and perceptive way by Mr. Corigliano. The smoothness and dexterity of the violinist's double-stopping, and of his playing of the difficult solo part generally, were noteworthy. Subtle orchestral coloring was achieved under Mr. Kostelanetz's direction. This same clarity of color and nuance, plus strictly proper and judicious control of tempo, contributed to a lively and excellently paced reading of "Festivals". An explicit, well-balanced but rather sluggish performance of the Haydn symphony, and a bright performance of Walton's pleasant but superficial overture were also heard.

A rarely encountered concert piece, "Crisantemi", for strings (originally written for string quartet), contains themes used in "Manon Lescaut". It provided an opportunity for the orchestra to display the exceptional mellowness and plasticity of that section. The Offenbach sounded full of movement and rich textures. —D. J. B.

### National Symphony Opens Bargain Series

National Symphony, Howard Mitchell, conductor. Ellabelle Davis, soprano; Carnegie Hall, Nov. 30:

Overture to "The Magic Flute" . . . Mozart  
"Four Last Songs" . . . Strauss  
March, Chorale and . . .  
Variations . . . Walter Huffman  
(First New York performance)  
"Mysterious Mountain" . . . Hovhaness  
"Mathis der Maler" . . . Hindemith

The opening of the second season of popular-priced concerts (top

ticket \$2) under the sponsorship of the Herbert Barrett Management was not quite so well attended as last year's opener, but the music-making was of a high order.

The orchestra was the National Symphony from Washington, Howard Mitchell, music director. The soloist was Ellabelle Davis, soprano, who sang the "Four Last Songs" of Richard Strauss.

Mr. Mitchell does not go in for exaggerated motion on the podium. And yet the response of the players is immediate. The orchestra is very good, with excellent strings and dependable woodwinds. Mozart's overture was full of color and got the evening off to a promising beginning.

Ellabelle Davis had not been heard in New York for some time and she was cordially received for her eloquent performance of the Strauss songs. Her voice, especially in the lower register, was not as strong as might have been desired, but she had good resources of breath—needed in the long, soaring Strauss phrases—and her musicianship was impeccable.

Mr. Mitchell and the orchestra were at their best in Hindemith's "Mathis der Maler". This score is a good test of an orchestra's balance and fiber. The orchestra sound was superb. Mr. Mitchell knows well the complex Hindemith score. It was a most impressive finale to the concert.

With such superior music scheduled, I was puzzled about the inclusion of such a trite, uninspired piece as Walter Huffman's March, Chorale and Variations, which was given its New York premiere. The composer, a native of Wichita, Kan., is credited with eight symphonies and some 50 sonatas for various instruments. A program note says he is essentially self-taught. The work for his local debut seemed feeble and innocent of any interesting musical ideas.—W. L.

### Hawthorne Leads Lajtha Premiere

Toledo, Ohio.—The Art Museum Peristyle was the scene of a double feature on Nov. 18, when Joseph Hawthorne led his Toledo Orchestra in the first American performance of Hungarian composer Laszlo Lajtha's Third Symphony, a colorful and rhythmic if somewhat disjunct work.

Highlight of the evening was the appearance of guest soloist Nathan Milstein, who breathed new life into the Tchaikovsky Concerto in D. Mr. Hawthorne and his forces also gave sensitive readings of Handel's Concerto Grosso, Op. 6, No. 7, and the Strauss "Rosenkavalier" Waltzes.

A pair of junior concerts was given by the orchestra on Nov. 22 in the Peristyle, free to the public through the Edward Lamb Foundation. Mr. Hawthorne also announced the annual presentation of "The Nutcracker" on Dec. 12 at the Paramount Theatre, the orchestra collaborating with the Toledo Ballet, Marie Bollinger Vogt, director.

Two other pre-holiday events at the Museum were the Camera Concerti recital in the Great Gallery Nov. 13, and the two-piano program of Robert and Gaby Casadesus in the Peristyle Nov. 24. Rarely heard works for French horn and viola d'amore by

Handel, Mozart, Telemann, Hindemith and Corelli made up the chamber-orchestra program. Mozart, Schumann, Fauré and Ravel made up the Casadesus's evening. —H. M. C.

### Tucker, Two Choirs Sing in Ann Arbor

Ann Arbor, Mich.—A trio of unusual recitals shared the limelight here in November. Richard Tucker was heard in Hill Auditorium on Nov. 6 in a varied program including German, French, and American songs as well as operatic arias of Méhul, Mascagni, and Bizet. After two Neapolitan songs and several encores, Mr. Tucker shared the continuing plaudits with pianist Alexander Alexay.

English madrigals, Elizabethan airs, Renaissance sacred music, early Baroque cantatas, English instrumental music, and German part-songs made up the chamber-music concert of the New York Pro Musica in Rackham Auditorium on Nov. 11. Noah Greenberg, director, was more fortunate in his setting than was Luis Morondo, conductor of the Pamplona Choir from Spain, whose small group seemed lost in the vastness of Hill Auditorium on Nov. 15.

For tonal magnificence and unusual programming, the Pamplona singers were the equals of the Pro Musica group. New to most Ann Arborites were the works of four Spanish polyphonic composers, ten traditional Basque songs, and some of the music of Orff and Falla. —H. M. C.

### Council Discusses Cultural Exchange

The National Music Council held a general meeting in New York on Dec. 3 presided over by Howard Hanson, the Council's president. Items of interest included a discussion of the effectiveness of the United States Cultural exchange policy in music. The speakers were Robert H. Thayer, assistant to the secretary of State; George Frain, assistant to Harris B. McDowell, Congressman from Delaware; Harold Boxer, chief of the music branch of the United States Information Agency; and Robert Schnitzer, manager of the International Cultural Exchange Service of the American National Theatre and Academy.

A message was read by Mr. Frain for Mr. McDowell on "A National Showcase for American Performing Talent in Washington". Plans for prospective musical activities at the National Cultural Center in Washington were discussed by Joseph Prendergast, member of the special committee on Concepts of the Cultural Center Advisory Committee.

### Pro Musica To Repeat Play of Daniel

The New York Pro Musica will give nine performances of "The Play of Daniel", a medieval music drama, during the Christmas holidays at the Chapel of the Intercession in New York. They will take place nightly, except for New Year's Eve, from Dec. 26 through Jan. 2, with matinees Dec. 29 and Jan. 2. The performance of Dec. 27 will be a benefit for the enlargement of Pro Musica's instrument collection. On that evening Sir Cedric Hardwicke will read W. H. Auden's verse narration commissioned for this production, and the Pro Musica Motet Choir will sing a short program of Christmas medieval music.

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# RECITALS in New York

## American Song Program

Carnegie Recital Hall, Nov. 16.—Last year, when Ned Rorem and William Flanagan presented a program of their songs, Carnegie Recital Hall was packed. This year, when they invited Virgil Thomson to join them and offered a stronger and more varied program with two splendid singers, the hall was half empty. This was disgraceful, and I am happy to be able to tell the multitude of singers, composers, and others who should have been there that they missed a very bracing and enjoyable evening.

Mr. Thomson accompanied Phyllis Curtin in the opening group of songs, all (except the first one) in their first performances anywhere. The novelties were: "Look How the Floor of Heaven", a Shakespeare setting; "Remember Adam's Fall", a 15th-century poem by an unknown author; "At the Spring", with verses by Jasper Fisher, of the 17th century; and "The Holly and the Ivy", a carol of nativity and lent, of the 16th century.

These works all displayed Mr. Thomson's cardinal virtues as a song writer: absolute transparency, a firm lyric line, and a sort of chipper freedom of idiom and style that made them sound like sophisticated folk

Bishop. Mr. Rorem's dangerous facility (I cannot imagine his writing an unvocal line or awkward phrase) serves him well in his settings of such epigrams as Whitman's "To You". The music has precisely the right casualness, yet, like the verse, it says much more than it seems to. And in the fantastic, virtuosic "Bedlam", the composer gets away from his bland, modulatory accompaniments and writes with a stinging rhythmic drive and direction that he should employ oftener. The ovation after this song was deserved.

To me, the most searching and original (though not the most skillfully fashioned) music of the evening was Mr. Flanagan's cycle of six songs after poems by Herman Melville: "Time's Long Ago". Like Copland (who is his musical godfather), Mr. Flanagan loves jagged, terse phrases with perilous leaps, little nuggets of lyricism surrounded by granitic spans, and a positively Emersonian succinctness. But in these songs there was always a reason for this abruptness and ruggedness, and the final "Lament" was deeply moving. It gave one a vivid sense of the desolation of Melville's soul. The composer was fortunate in having so sensitive an interpreter as Miss Curtin, and Noel Lee played the fiendishly difficult accompaniments with magnificent control and imagination.

Stunning in vocal sweep was Mr. Rorem's setting of a poem by Marie Laure about Jack the Ripper ("Eventreur" in French, in case you want to know). And Miss Curtin fairly raised the roof with it. This had its first New York performance. Slyly humorous was "Le Berceau de Gertrude Stein où Le Mystère de la rue de Fleurus", a setting of poems by Georges Hugnet.

In the final group of Rorem and Flanagan songs, sung by Miss Sarfaty, one by Mr. Rorem had its first performance anywhere: "The Midnight Sun", a curious and rather compelling, if not entirely consistent, setting of a poem by Paul Goodman. Fancy, humor, and deftness were notable in his "Valentine for Sherwood Anderson" and "I Am Rose", both settings of the irrepressible Gertrude. Mr. Flanagan was at his best in "The Dugout", to the Sassoon poem, but too heavy-handed for "A Very Little Snail" (Stein). —R. S.

## Mary Bothwell . . . Soprano

Town Hall, Nov. 16.—Mary Bothwell gave a program of Brahms lieder for the benefit of the scholarship fund of the Canadian Women's Club of New York. Miss Bothwell is a singer who conveys a good deal by facial expression. In happy songs like "Der Schmied", she assumed an expression of rapture; in others like "Auf dem Kirchhofe", her face miraculously became, in a second, a Greek tragic mask. She has a small, clear, voice that is quite prepossessing in subdued or sotto-voce passages. But her manner of forcing the louder tones, especially those in the upper range, was unattractive, and there was little variance of verbal inflection above a mezzo-forte.

The soprano's most affecting presentation came with her second and final encore, the "Wiegenlied". Paul Meyer was a sensitive and dependable accompanist. —J. D.

## Ralph Votapek . . . Pianist

Town Hall, Nov. 17, 3:00 (Debut). —Ralph Votapek, a young pianist from Milwaukee, made his New York debut as a winner of the 1959 Walter W. Naumburg Musical Foundation Award. He is currently a scholarship student at Northwestern University. The pianist left a twofold impression. On the one hand, a fine musical intelligence was revealed in Beethoven's Sonata in C major, Op. 2, No. 3. It was an exuberant performance, but a very personalized and lucid one. His was a powerful and lyrical conception; a broad scale of tonal contrasts was effectively and judiciously used. Despite a tendency to hasten a phrase here and there, it was an impressive performance.

In six Chopin Etudes and Debussy's "Estampes", Mr. Votapek showed an advanced technique. But his forced, hard tone was out of keeping, even in the bravura passages of the Chopin pieces, and subtle colors in the Debussy were lacking. He was much more in sympathy with Leonard Bernstein's "Seven Anniversaries", which were played with clarity and direction. The Sonata Breve (1956) by Benjamin Lees concluded the program. —D. J. B.

## Joseph Szigeti . . . Violinist

Brooklyn Academy of Music, Nov. 17.—A large audience was present in the Music Hall of the Academy to hear Joseph Szigeti in his only solo appearance this season in New York.

The veteran violinist gave an all-Bach program, made up of three unaccompanied works: the Partita in D minor, the Sonata in A minor and the Partita in E major. In all three offerings the parts were better than the whole. The great "Chaconne" of the D minor Partita suffered from an unsteady bow and poor intonation, while the Sarabande was played with precision.

Mr. Szigeti was at his best in the E major Partita. His tone is not the glorious thing it used to be in years past, but in some of the passages in the two Minuets of this work, there was a graciousness, a lightness and elegance that recalled the Szigeti of old.

The audience was a most responsive one, and Mr. Szigeti honored the

applause with two encores, also by Bach. W. L.

## Agustin Anievas . . . Pianist

Town Hall, Nov. 18 (Debut). —Agustin Anievas, a graduate of the Juilliard School, made his New York debut at this recital as a Concert Artist Guild Award winner. Mr. Anievas had previously won the Michaels Award in 1958 and was a winner in the 1957 International Piano Competition in Brazil. He has enormous talent, but very serious problems.

He opened his program with Beethoven's Sonata Op. 111. In the first movement, he at once established himself as a player with prodigious keyboard facility. But he by no means had an understanding of the work. He held back where the music should drive, and he studded the first movement with false accents. In the beginning of the second movement, he colored, he rhapsodized, and he coaxed, but he never got under the surface of the music. As the variations increased in rhythmic complexity, he became a slave to the rhythm, and the music became dulled and punchy. The melodic lines were



Jim Benton

Three composers and a singer who took part in a program of American songs: left to right, Virgil Thomson, Ned Rorem, and William Flanagan, with Phyllis Curtin, soprano

music. The slight rigidity of phrase structure and the stubborn harmonic simplicity of this music are carefully planned and enormously effective. And Miss Curtin sang them gloriously, soaring high phrases and all!

Later in the program, Mr. Thomson returned with Regina Sarfaty for the New York premiere of his "Tres Estampas de Ninez", a setting of texts by Reyna Rivas. Of these three works, the first one sombre in mood and the others more buoyant, it was the first, "Todas las horas", that stuck in the memory. Against severe, dissonant, starkly dispersed figures, the voice weaves a long-spun, intense melody. A little mannered, perhaps, this is nonetheless a powerful song. Miss Sarfaty sang resplendently, too, despite the beginnings of a cold.

Miss Sarfaty was accompanied by Mr. Rorem in a group made up of four charming Whitman settings; a musically as well as metrically ingenious setting of Hopkins' "Spring and Fall"; and a brilliant *tour de force*, "Bedlam", to a poem by Elizabeth

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## RECITALS in New York

(Continued from page 23)

broken into rhythmic fragments, which kept the music from ever unfolding or growing as it must.

The Chopin C major Etude could be wholeheartedly praised, for it was superb playing; but the D flat Nocturne which followed did not seem to fuse into a musical whole. Its filigree did not seem to have any relation to the body of the work. He took the Schumann Toccata at a good clip, obviously having little worry about the piece's technical demands, and there was some beautiful octave work; but it emerged sounding too much like a technical exercise. The same was true of the Liszt B minor Sonata which followed. He raced through this sprawling work, missing most of its grandeur and power.

Mr. Anievas showed all the assets of the fine, young contemporary generation of pianists. He had incredible facility, his playing was clean, and the tone he elicited from the instrument was good. All of these qualities earmarked him as possessing an immense potential. What he now lacks is an ability to harness this potential and realize it to its fullest. His assets have to be submerged in the music, and not the music in them. When this happens, Mr. Anievas will easily be a ranking concert figure. —J. A.

### Anahid Ajemian . . . Violinist

Carnegie Recital Hall, Nov. 19.—When an entire program of contemporary chamber music is played, as it was by Anahid Ajemian, with expert musicianship, glowing musicality, and a finely ingrained sense of style, one rejoices wholeheartedly.

The two premieres on the program were Ben Weber's Chamber Fantasia and Lou Harrison's Concerto for Violin with Percussion Orchestra. The Weber work, scored for a harp, two cellos, double bass and two clarinets, explores a meditative world in which the solo violin unravels itself against a background of orchestra responses balanced with pin-point precision. It needs repeated hearings before one can enter its over all emotional framework and follow Weber's intricate musical logic with any ease. Gustav Meier, with his sensitive conducting, did a fine job in holding together the many threads of the piece.

The Harrison concerto has a percussion section made up of everything from a washbasin to brake-drums, giving a tonal effect of a

westernized gamelan. The piece has some fascinating rhythms and ideas, particularly in the bouncy first movement, but the writing for the violin in the second and third movements falls prey to the perils of monotony. The Paul Price Percussion Ensemble and Miss Ajemian performed it with rhythmic versatility.

Encompassed by fitful melodic lines and jagged rhythms, the despairing mood of Arnold Schoenberg's Fantasy for Violin, Op. 47, clings to the listener with a stubborn tenacity. This work is a masterpiece, forever striving against its own musical dimensions—forever throwing aside all that is musically superfluous in order to create an expressionistic sparseness. Miss Ajemian and Helen Kaprielian, pianist, performed it with the understanding of two persons who were listening closely to its tortured cry.

Herbert Fromm's Sonata in G is a leisurely composition with Hindemithian overtones and ideas that are always clearly worked out. Miss Ajemian and Miss Kaprielian performed it with the musicianship which had made the whole evening thoroughly provocative and deserving of nothing smaller than a 21-gun salute! —R. L.



Bruno of Hollywood  
Dorothy Maynor

### Dorothy Maynor . . . Soprano

Town Hall, Nov. 19.—It was just 20 years ago that Dorothy Maynor made her historic New York debut. In the interim, the noted soprano has sung here all too infrequently. That she remains what she has been from the start—one of the supreme com-

municative artists of our time—was amply demonstrated in this recital.

The commemorative program Miss Maynor offered her admirers, who filled Town Hall, was generous in proportion, unhackneyed in substance, varied in content, and one that displayed her great gifts as an interpreter of songs of diverse styles to the full. Now, as then, Miss Maynor was assisted at the piano by Arpad Sandor. Mr. Sandor's accompaniments, while sympathetic, were no match for Miss Maynor's incandescent singing.

Incantations might be a better word to describe Miss Maynor's singing on this occasion. Standing motionless, with her eyes closed and her hands folded, Miss Maynor looked, and sang, like a priestess from some fabled land. No vocal instrument could be lovelier in timbre than Miss Maynor's was in this recital. What she did with it was beyond description.

She is today what Roland Hayes was in his heyday—a great singer with a vision who not only has much to give but gives it unstintedly, straight from the heart. One of the most touching instances of this occurred in her opening group of songs by Beethoven. After finishing the second song, the singer quietly announced that the next one, "Wonne der Wehmuth", would be sung in memory of the late Noel Straus, who died last month. Mr. Straus, an esteemed critic for the *New York Times* for many years, had hailed her, the morning after her debut, as "a new songstress of startling powers". He was, she said, "a treasured friend". The tragic mood of the song was conveyed with spellbinding intensity.

Whether she was singing in German, French, English or Russian, and whether the songs were by Beethoven, Rachmaninoff, Tchaikovsky, Weber, Ravel, Heilner, Morawetz, Rathaus, or just unadorned Spirituals, Miss Maynor managed to make each seem more glowing and of deeper import than the one that went before it. That she is still a "songstress of startling powers" was perhaps best demonstrated in her singing of Weber's mighty aria "Wie nahte mir der Schlummer" from "Der Freischütz" and the "Depuis le jour" from Charpentier's "Louise". The latter, sung as an encore, remains one of the most memorable of her interpretations.

—R. K.

### Amor Musicae

Town Hall, Nov. 20.—The participants in this second Amor Musicae program were Russell Oberlin, counter-tenor; Claudia Lyon and LaNoue Davenport, recorders; Claude Montoux, Baroque flute and flute; Reba Paefff Mirsky, harpsichord; Joseph Ladone, lute; the Kohon String Quartet; and Alvin Brehm, bass.

The high point of the program was Mr. Oberlin's singing of two groups of Elizabethan songs to lute accompaniment. In the first group of songs by Robert Jones, published in 1601, Mr. Oberlin held his audience by his impeccable diction, marvelous vocal control, and his liquid, legato sound. All of these qualities were especially prominent in the magnificent "It's caldi sospiri". Particularly effective, in another way, was Jones's song "As I lay lately in a dream", in which a young man sings of dreaming that his love had turned into a fiddle, without a string. Mr. Oberlin's unerring pitch sense and musicianship served him well in three songs of John Dowland, especially, "Lady, if you so spite me".

Mr. Montoux was soloist in the Quantz D major Flute Concerto. This



Russell Oberlin

bright, sparkling work is no Baroque curiosity, better forgotten, as is the Fasch G major Sonata which preceded it. The Quantz Concerto is a wonderful piece with some harmonic surprises. Mr. Montoux's tone was a bit dry and he sounded occasionally breathless, but his intonation and style were excellent.

The Telemann E minor Concerto for recorder, Baroque flute, strings, and continuo, and the Bach Sixth Harpsichord Concerto (the Fourth Brandenburg Concerto), were marred by poor recorder playing, with shaky rhythm and bad intonation. —J. A.

### Julian Bream

. . . Lutenist and Guitarist

Rogers Auditorium, Nov. 20.—In what was, incredibly, only his second appearance here, this outstanding English artist and disciple of Segovia spanned four centuries of lute and guitar music without a dull moment. His rhythmic vitality and sure sense of tonal nuance made an infallibly exciting thing out of what some might be inclined to avoid: half a program devoted to 16th century French and English airs and dances for the lute. Even the inevitable long retunings on-



Julian Bream

stage, for which Mr. Bream humorously apologized, were charged with an air of anticipatory pleasure on this occasion.

Three pieces by Jean-Baptiste Besard, including one of his graceful "Airs de court", took care of the French delegation. The popular "Carmen's Whistle", better known in a setting by William Byrd, was offered in one by Robert Johnson (the later composer of that name, who wrote songs for "The Tempest"). Dances by Philip Rosseter and Daniell Batcheler led to the culmination of the lute offerings, five pieces by the ineffable John Dowland. These included a fantasia, two allemandes, "The King of Denmark's Galliard", and an astonish-

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ing and demanding piece called "Forn Hope", built on a six-note chromatically descending motif whose treatment by Dowland makes the descending scale motif in "Dido's Lament" sound almost cheerful.

Mr. Bream's sense of timing in injecting a somber note was more evident in the guitar portion of his program. This began with pieces by J. S. Bach and his friend and contemporary Sylvius Weiss (which actually belong still to the lute repertory), and continued on into the later 18th century with sonatas by Cimarosa. A B minor "Tombeau sur la mort de Comte de Logy" by Weiss prepared for the very subdued nature of the concluding, modern part of the program, in which Bream intentionally linked Falla's "Homenaje pour le tombeau de Debussy" and Ravel's "Pavane pour une infante défunte" with moving effect. The latter, the only piece on the program familiar in other media, was a moment of sheer introspective beauty in his hands. Only Joaquín Rodrigo's "En los trigales" was brought in for contrasting brilliance at the end.—J. D.

#### Gertrude Janssen . . . Soprano

Carnegie Recital Hall, Nov. 21, 5:30.—Gertrude Janssen, soprano, sang a program of German lieder in which sincere feeling triumphed over certain technical shortcomings. Miss Janssen's voice was sunny and lightweight but strong. In songs by Schubert, Brahms, and Richard Strauss, the singer demonstrated a wide range, but she tended to scoop tones at times, and her uppermost notes often got out of hand. She seemed most comfortable in the mezzo-soprano range.

The Schubert and Brahms lieder interpretations were earnest and straightforward. More variation of dynamics was often required, particularly in the direction of softness. That she was capable of surmounting her vocal problems was shown in Wagner's five Wesendonck Songs. She sang them with fine understanding and depth of expression. Strauss's "Allerseelen" also had a lyrical, intense performance. Martin Rich's accompaniments were a fine contribution.

—D. J. B.

#### Kum Hee Mah . . . Soprano

Carnegie Recital Hall, Nov. 22 (Debut).—Miss Kum Hee Mah, a striking Korean beauty, is also the first singer from Korea to graduate from Juilliard. Her local debut was made truly international by the division of her program into groups in Italian, German, French, English, and Korean. She has an attractive per-

sonality and a promising grasp of this repertory, but her light, lyrical voice is handicapped by a vibrato so pervasive that it was like listening to a concert under water. Certain stage mannerisms will undoubtedly be modified as she gains assurance, but the vibrato seems to me a serious problem.

Arias by Vivaldi, Lully and Handel, and lieder by Brahms and Strauss constituted the first part. I suspect she can do the difficult Handel "Piangerò" from "Giulio Cesare" with more control than she mustered on this occasion. Brahms's "Von ewiger Liebe" and Strauss's "Ständchen" stood out as worthy efforts in the German group, and the same might be said of her Debussy in the second half, especially "Mandoline" and "Beau soir". Of the songs in English, Vaughan Williams' "Orpheus with his Lute", which Miss Kum surprisingly interchanged with the following number after the pianist had begun, was beautifully interpreted. Songs by Samuel Barber, Celius Dougherty and Paul Nordoff completed an ambitious program indeed.

The Korean folk songs, placed in the middle of the program, were sung in native costume, even though their accompaniments had been westernized in very conventional harmonic terms. The appeal of her rendition of such things as "Weeping Willow by the River's Edge" was more than exotic, however, and she was obviously most relaxed here. Ralph Leiby accompanied her sympathetically. —J. D.



Gina Bachauer

#### Gina Bachauer . . . Pianist

Hunter College Auditorium, Nov. 21.—For her only New York recital this season, Gina Bachauer offered a program of standard favorites that opened with the Bach-Busoni Toccata, Adagio and Fugue in C, and closed with three movements from Stravinsky's "Petrouchka". In between came

Haydn's Sonata in E minor, Beethoven's "Waldstein" Sonata and the Schumann "Scenes from Childhood".

Miss Bachauer was not only in top form, her whole approach was that of the dedicated artist. A pianist of magnificent sweep and power, she could also play with whispered delicacy when the occasion called for it. In the Bach-Busoni she made the piano sound like a glorious cathedral organ even down to the reverberating echoes. This she accomplished by a remarkable use of the pedals. Under her fingers, the "Waldstein" emerged as the gigantic creation it is. The opening Allegro con brio, and the closing pages of the Rondo, were dashed off with a headlong impetuosity that carried everything before it. The Adagio molto, on the other hand, was memorable for the haunting inwardness and simplicity of its delivery as well as the beauty of the singing tone she invested it with. Her performance of the Haydn was stylistically right, exquisitely phrased and crisply articulate.

While her approach to the Schumann was duly introspective and communicative, each of the "Scenes" emerged as a finely etched keyboard vignette. That Miss Bachauer has technique to burn was evident in her virtuosic performances of the "Dance Russe", "Chez Petrouchka" and "La Semaine Grasse" from "Petrouchka". These were invested, too, with a whole rainbow of pianistic hues that uncannily simulated the original orchestral colorings. Miss Bachauer had to add five encores to the printed list before her listeners would let her go. Two of these—Couperin's "La tendre Nannette" and Mompou's "Jeunes filles au jardin"—were among the most memorably played of the evening's offerings. —R. K.

#### Doriot Anthony Dwyer . Flutist Jesus Maria Sanroma . Pianist

Town Hall, Nov. 22.—Every moment of Doriot Anthony Dwyer's recital was enriched by an outstanding musical sense. She knew exactly how to melt phrases into each other so that one felt the over-all architecture of a piece. Her tone, never once faltering in its control, could vary from a metallic brilliance to a soft and sensual warmth. At all times intelligence and musicality transcended the underlying groundwork of a highly polished technique.

Miss Dwyer played the Hindemith Sonata with a keen sensitivity for the work's thin and transparent textures. She was able to give substance to its moods of playfulness and tranquility with a poetic insight



Whitstone Photo

#### Doriot Anthony Dwyer and Jesus Maria Sanroma

clothed in a restrained simplicity. Bach's E minor Sonata emerged so that the opening Adagio and third-movement Andante had dignity, while the heightened joy of the second and fourth movements sang with clarity.

Handling the ungainly flute writing of the Prokofiev Sonata, Op. 94, with an effortless technical fluency, Miss Dwyer brought to the piece rhythmic power. Schubert's Introduction and Variations on "Trock'ne Blumen", a rather long and labored work, was given a well-proportioned romantic reading.

It was a pity that Mr. Sanroma's accompaniments were not on the same level as Miss Dwyer's playing. He was inclined to exaggerate tone and phrasing with the result that he caused a number of less than sensuous sounds to mingle with the silver tones of Miss Dwyer's immaculate artistry. —R. L.

#### Joan Brainerd . . . Soprano

Town Hall, Nov. 22.—Joan Brainerd is a poised, attractive young soprano with a high degree of intelligence and musicianship. Her voice is not large or rich, but she never forced it. Her program was a pleasure to hear. She opened with two Bach arias, "Die Armen will der Herr umarmen", from Cantata No. 186, and "Selig ist der Mann", from Cantata No. 57. Paul Wolfe played the violin parts. In these arias she displayed the excellent diction that marked the entire concert.

The Cantata Pastorale of Alessandro Scarlatti was more than welcome. Scarlatti wrote some 200 solo vocal cantatas and they are undeservedly neglected. Miss Brainerd's singing of the work was a delight. In Purcell's "The Blessed Virgin's Expostulation", she kept this disjointed piece unified and

(Continued on page 27)

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## Composers Corner

**Carlos Surinach** gave a lecture on the influence of Spain on modern South American composers at the Spanish Institute in New York on Dec. 10. Also heard at this time was Mr. Surinach's composition for harp, English horn and timpani entitled "Tientos".

**Gardner Read** had his "Toccata Giocosa" played in East Berlin by the Grosses Orchester des Berliner Rundfunks under Adolf Fritz Guhl. The composer's "Sound Piece" for brass and percussion and Chorale and Fuguetta for brass choir were performed by the New Zealand National Symphony in Wellington, conducted by John Hopkins. Mr. Read's "Los Dios Aztecos" will be premiered in March in New York by the Paul Price Percussion Ensemble.

Thomas Rolston, violinist, played the first performance of **Jean Coulthard's** Concerto for Violin and Orchestra with the Vancouver Symphony, conducted by Irwin Hoffman.

**Ralph Vaughan Williams'** "This Day" had its New York premiere on Nov. 29 at the Central Presbyterian Church.

The first New York performance of **Peter Mieg's** Prelude-Arioso-Gigue was performed by the Lucerne Festival Strings on Dec. 4.

**Roberto Gerhard's** Second Symphony had its first performance with the BBC Symphony under the direction of Rudolf Schwarz.

**Don Gillis'** ballet "Shindig" is being performed throughout Europe by the American Festival Ballet. Last spring an excerpt from this ballet was televised in Baden-Baden, Germany.

**Alvin Etler's** "Elegy" had its first performance by the Smith College Orchestra under Marion DeRonde on Dec. 6.

The Fresno Philharmonic has commissioned **Emanuel Leplin** to write a short work for orchestra for the 1960-61 season.

Agreement between Soviet and American composers to exchange 50 musical compositions was reached on Nov. 23 during a special NBC Radio Network broadcast. American composers who participated in this discussion were **Roy Harris**, **Howard Hanson**, **Ulysses Kay**, **Alan Shulman** and **Nicholas Slonimsky**.

A group of **Juliette Perez's** songs were presented at a meeting of the Associated Music Teachers League in New York on Nov. 12.

What is said to be the original manuscript of **George Frederick Handel's** opera "Richard I" has been discovered by **Andre McCredie** in the Royal Academy of Music in Stockholm, Sweden.

**Ron Nelson's** "The Christmas Story" will have its New York pre-

miere on Dec. 16 by the Choir of The Evangelical Lutheran Church of the Holy Trinity.

**Jack Beeson** has signed an exclusive publishing contract with Mills Music, Inc.

**Edward Fliflet Braein's** "Concert Overture" played by the Brooklyn Philharmonic on Dec. 12 was one of a number of Norwegian works having their American premiere. In April 1960 the Philadelphia Orchestra will play **Harald Saeverud's** "Peer Gynt Music". **Fartein Valen's** "La Isla de las Calmas" will be performed by Newell Jenkins on March 1, 1960.



**Zino Francescatti**, at the Consulate General of Israel in New York, congratulates **Susann Hackett McDonald**, American winner of the \$2,000 award at the First International Harp Festival and Contest held in Jerusalem and Tel Aviv this fall.

## Contests

Winners of the International Contest for Musical Performance in Geneva, Switzerland, were as follows: 1st prize—**Heinz Holliger** (oboe, Switzerland); **Daniele Dechenne** and **Jean Decroos** (cello-and-piano sonatas, France); **Jean-Paul Sevilla** (piano, France); **Jacques Vandeville** (oboe, France). Among those who were runners-up were: 2nd prize—**Michael Ponti** (piano, United States); **Lois Laverty** (voice, United States); Medals—**Joanna De Keyser** and **Marilyn Neeley** (piano-and-cello sonatas, United States); **Sara Baum** (voice, United States); **Barbara Altman** (voice, United States); **Robert Moulson** (voice, United States); Diplomas—**James Lowe** (voice, United States); **Dina Soresi** (voice, United States).

**Liszt Piano Competition.** To be held in New York in April 1960. Open to all American pianists between the ages of 20 and 30 who have fulfilled at least one public engagement. Prize: A New York appearance during the 1960-61 season and a cash award of \$500. Information can be obtained from 14 East 60th St., New York 21, N. Y.

**Choral Music Composition Contest.** Sponsored by the Central Presbyterian Church. Only anthems arranged for SATB, with accompani-

## First Performances in New York

### Orchestral Works

**Amirov, Fikret:** "Kyurdi-Ovshari Mugami" (Boston Symphony, Nov. 18)  
**Berger, Theodor:** "Rondo Ostinato on a Spanish Motif" (Festival of Music, Nov. 22)  
**Finney, Ross Lee:** Symphony No. 2 (Philadelphia Orchestra, Nov. 24)  
**Harrison, Lou:** Concerto for the Violin with Percussion Orchestra (Anahid Ajemian, Nov. 19)  
**Huffman, Walter:** March, Chorale and Variations (National Symphony, Nov. 30)  
**Kabalevsky, Dimitri:** Cello Concerto, Op. 49 (Boston Symphony, Nov. 18)  
**Strauss, Richard:** Sonatina for 16 Winds (Festival of Music, Nov. 22)

### Chamber Works

**Blank, Allen:** String Quartet (Composers Group of New York, Nov. 17)  
**Cohrsen, Walter:** Quintet for Clarinet and String Quartet (Composers Group of New York, Nov. 17)  
**Haubiel, Charles:** Trio for Flute, Cello and Piano (Composers Group of New York, Nov. 17)  
**Kirchner, Leon:** Quartet No. 2 (Lenox Quartet, Nov. 23)  
**Krenek, Ernst:** Quartet No. 6, Op. 78 (Lenox Quartet, Nov. 23)  
**Sessions, Roger:** Quintet for Two Violins, Two Violas and Cello (Lenox Quartet, Nov. 23)  
**Weber, Ben:** Chamber Fantasie, Op. 51 (Anahid Ajemian, Nov. 19)

### Piano Works

**Mourant, Walter:** Preludes for Piano (Composers Group of New York, Nov. 17)

### Violin Works

**Elgar, Edward:** Sonata for Violin and Piano in E minor, Op. 82 (Edith Eisler, Nov. 24)  
**Frankel, Benjamin:** Sonata for Violin Solo (Michael Davis, Nov. 23)

### Accordion Works

**Bennett, Robert Russell:** Four Nocturnes (NAACC, Nov. 21)  
**Cowell, Henry:** "Iridescent Rondo" (NAACC, Nov. 21)  
**Riegger, Wallingford:** "Cooper Square" (NAACC, Nov. 21)  
**Surinach, Carlos:** Pavana and Rondo (NAACC, Nov. 21)

### Songs

**Evert, Robert:** "Billy in the Darbies" (John Langstaff, Nov. 23)  
**Roreau, Ned:** "Jack l'Eventreur", "The Midnight Sun" (American Song Program, Nov. 16)  
**Sonninen, Ahti:** "Iivana, the Handsome Boy", "Calling the Cows Home", "The Despairing Girl" (Lisa Linko, Nov. 23)  
**Thomson, Virgil:** "Tiger, Tiger", "Look How the Floor of Heaven", "Remember Adams Fall", "At the Spring", "The Holly and the Ivy", "Tres Estampes de Ninez" (American Song Program, Nov. 16)  
**Williams, Ralph Vaughan:** "A Poison Tree", "London", "Cruelty Has a Human Heart", "The Divine Image", "The Lamb" (John Langstaff, Nov. 23)

ment, of moderate difficulty, and not more than six minutes in length will be eligible. Any composer is eligible. Prize: \$100. Deadline: March 1, 1960. For further information write to Religious Arts Festival 1960 (Music), Central Presbyterian Church, 50 Plymouth Ave. North, Rochester 14, N. Y.

**Manuel De Falla Piano Contest.** To be held in Madrid on March 12. Open to pianists of any nationality. First prize: 10,000 Pesetas. Deadline for entry: Jan. 15, 1960. For further information write to Seccion de Musicologia del Instituto de Cultura Hispanica, Avda. de los Reyes Catolicos, Ciudad Universitaria, Madrid.

**Second International Competition George Enescu for Violin, Piano and Voice.** To be held in Bucharest, Rumania, from Sept. 5-20, 1961. Open to performers who have not passed their 33rd birthday on Dec. 31, 1961. Deadline for application: June 1, 1961. For further information write to Secretariat of the Enescu Competition, Calea Victoriei 141, Bucharest, Rumania.

**Composition Contest.** Sponsored by the National Academy of Santa Cecilia for an orchestral composition in symphonic form. Prize: 2,000,000 lire. Deadline for appli-

cation: Dec. 31, 1959. For further information write to Segreteria dell'Accademia di Santa Cecilia, Via Vittoria 6, Rome.

**Kate Neal Kinley Memorial Fellowship.** Open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions of equal standing. Fellowship yields \$1,500 to be used for advanced study in music in Europe or in America. Deadline for applications: May 18, 1960. For further information write to Dean Allen Weller, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

**Eric Stokes** has been named winner of a \$100 first prize offered by the Lawrence Conservatory of Music, Appleton, Wis., in an alumni composition contest. Mr. Stokes's winning work is a Divertimento for Flute, Clarinet, Trumpet, Timpani and Strings. Second prize of \$75 was given to **James Mattern** for his Sonata Breve for Five Brass Instruments.

**Meg Bachman** is winner of the sixth annual Youngstown Symphony Society piano concerto competition. She will receive a \$200 savings bond and an appearance with the orchestra next Jan. 24.

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## RECITALS in New York

(Continued from page 25)

convincing. Sections of the work were not well suited to her voice, such as "Where's Gabriel now, that visited my cell", but other parts showed beautiful control and excellent coloratura.

Miss Brainerd's best singing of the evening came in the moody "Chanson Perpétuelle" of Chausson. The work is well tailored to her voice and was sung with immaculate French. In the "Air de Lia" from Debussy's "L'Enfant prodigue", she lacked the dramatic quality necessary to make Lia's anguish believable. However, she was at home once again in five songs of Obradors and the "Triptych on Poems of Tagore" by Arthur Shepherd.

Miss Brainerd was very fortunate in having the sensitive accompaniments of James Shomate. In the Scarlatti, Chausson, and Shepherd pieces, she was assisted by the Silvermine String Quartet.

—J. A.

### John Langstaff . . . Baritone

Carnegie Recital Hall, Nov. 23.—The recital of English and American songs by John Langstaff was exceptionally rewarding with regard to the interpretations as well as to the choice of music. Mr. Langstaff's resonant voice was used with fine technical control. Although, in Purcell's "The Queen's Epicedium", there was a loss of plasticity and tone quality in the highest register, no qualification need be made with reference to Mr. Langstaff's ability to project the characteristic flavor of the music with extraordinary sensitivity.

The earthiness and vitality of four medieval English songs with soprano recorder accompaniment (played by Eric Leber) was manifest, as was the songfulness of an agreeable group of airs from the 18th century ballad operas, freely arranged by Geoffrey Bush, which received its United States premiere. Affecting performances of five of Vaughan Williams' poignant last songs to poems by William Blake were also given.

Perhaps most perceptive was the baritone's singing of five Ives songs of very diverse character—including the lovely, tranquil "Serenity" and the sustainedly poetic "Like a sick eagle . . ."—displaying the remarkable genius of this composer. For these and other works, Charles Crowder's excellent accompaniments were of intrinsic importance.

Heard for the first time in New York was Robert Evett's "Billy in the Darbies", a soliloquy from Melville's "Billy Budd", for baritone, clarinet, string quartet and piano, music of grandeur and originality. It is warm, spontaneous writing, lyrical and harmonically rich.

Four songs by Ernst Bacon were also melodious and well devised, but of very slight originality. Mr. Langstaff's clear enunciation made it possible to follow the word sense of Bacon's "Brady", a narrative ballad. Assisting musicians were Donald Hefner, oboe; James Wynn, clarinet; Helmut Braunlich and Herbert Light, violins; Neil Shafer, viola; and Ralph Greenhouse, cello.

—D. J. B.

### Michael Davis . . . Violinist

Town Hall, Nov. 23 (Debut).—Michael Davis is a violinist of exceptional gifts. He has a technical facility on his instrument which enables him to perform any violinistic feat with ease and security. The left hand

pizzicatos of the Paganini Sonatina, the flawless harmonics of the third Rumanian Folk Dance of Bartok, and the voicing and multiple stops of the Vitali Chaconne proved this beyond question.

Mr. Davis was at a disadvantage at this recital in that he was playing a strange and borrowed instrument. His own violin had come unglued due to the climatic differences of America and his native England, and for this concert Mr. Davis was loaned a Guarnerius violin. In spite of his amazing mastery of the mechanics of his instrument, Mr. Davis disappointed me in the two major works of his program, the Brahms D minor Sonata and the Debussy Violin Sonata. In the Brahms, Mr. Davis forced the melodic lines out of balance by exaggerated swells and sudden, sharp dynamic changes. At times he pushed his tone to the point of bleakness. If his playing of the Sonata lacked the necessary romantic sweep, the final movement did have drive and power. The Debussy Sonata was marred by phrases stretched out of rhythmic context, sudden abrupt stops at phrase endings, and swooping crescendos and slides. In his attempt for individualism in the works, he left them overly mannered and exaggerated.

Mr. Davis gave the American premiere of Benjamin Frankel's Sonata for Solo Violin. This proved to be an eclectic work of the "start and stop" school of writing. Disjointed, lush romantic passages were followed by sharp discords and banal sing-song melodies. The work lacked consistency of style and material. Bloch's "Abodah" and Ravel's "Pièce en forme de Habanera" completed the program.

Mr. Davis has the ability to create excitement through his playing. Now he must go deeper beneath the surface of the music he plays, temper his enthusiasm, and bring his talent to its full realization. Richard Weitach was his able pianist for this concert.

—J. A.

### Sidney Foster . . . . . Pianist

Carnegie Hall, Nov. 23.—Returning after an absence of ten years, Sidney Foster gave a recital that will long be remembered. Even in a season as blessed with fine piano recitals as this one has been, Mr. Foster's was outstanding in every respect. In the matter of sheer beauty of piano tone alone, Mr. Foster's playing was notable. But quality of tone alone does not make a pianist great. Mr. Foster has all the other attributes, too. He is a virtuoso in the true meaning of that much maligned word. Under his fingers, the piano sang again as it used to when the great masters of the past were at the keyboard.

The pianist opened with a beautifully proportioned performance of Bach's English Suite in A minor. The Schumann "Kreisleriana", which followed, is a long and taxing work, but Mr. Foster made every note of it absorbing. Besides an ambidexterity that allowed him to highlight inner voices at will, the pianist brought to his performance a profound insight into Schumann's world of fantasy, an innate feeling for rubato, a liquid legato and a singing tone that melted in the ear, or surged and soared as the shifting moods of the piece demanded. All in all, this was a dream of a "Kreisleriana".

That Mr. Foster was equally at

home in the music of our own day was evident in his electrifying performances of the Bartok Suite, Op. 14, and the Prokofiev Sonata No. 3. The dazzling virtuosity displayed in these went far beyond the mere playing of the notes; it embraced a whole world of pianistic nuances. Albéniz's "Evocation", too, as Mr. Foster played it, was all that its title implies. Mr. Foster, completely in the vein, outdid himself in the encores, including a magical performance of Weber's "Perpetual Motion" Rondo.

The pianist's prolonged absence from the concert stage was not by choice. Four years ago, Mr. Foster had to cancel a scheduled Carnegie Hall recital because of a heart attack. Since then, however, he has been professor of piano at the University of Indiana where he still teaches. Mr. Foster, it will be recalled, was the winner of the first Leventritt contest award in 1940.

—R. K.

### Notable Works

#### In Fromm Concert

New School Auditorium, Nov. 23.—Thanks to the indispensable Fromm Music Foundation and to the New School, a program of four challenging and strongly contrasted chamber works of our time was offered free of charge to an audience that packed the hall. It was beautifully performed by the Lenox String Quartet (Peter Marsh and Theodora Mantz, violins; Scott Nickrenz, viola; and Donald McCall, cello), with three assisting artists in various works: John Wum-

mer, flute; Stanley Drucker, clarinet; and James Fawcett, viola.

The audience was a Who's Who? of American composers and other artists, mingled with intelligent and eager listeners from all walks of life, ranging from palpably uninitiated Village "intellectuals" to extremely "solid" music-lovers from less Bohemian quarters. Seldom does one have such a sensation of concentrated and perceptive group listening.

The program opened with Roger Sessions' Quintet for Two Violins, Two Violas, and Cello (1958) in its first New York performance. Although elaborately worked out in contrapuntal texture and formalized in its thematic patterns, his quintet is definitely subjective in spirit. For Sessions, it is positively romantic; yet one can enjoy it as a pure musical structure without imposing any programmatic features or associations. Thus, the curious repeated-note figure which is introduced at the beginning of the first movement and woven so ingeniously in later passages can be taken purely as an abstract unit of architecture or it can be interpreted as a symbol (somewhat in the spirit of the "Muss es sein?" of Beethoven). The work is perhaps too extended and insistent—diffuse is not the word—but it bespeaks a superb craft and a man who has something important to say. It should be heard again soon, for it is not easy to grasp.

To me, the overwhelming experience of the evening was Leon Kirchner's String Quartet No. 2 (1958), also in its first New York performance. It is music of searing beauty, inspira-

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(Continued from page 27)

tion, and freshness written by an artist who has now found himself completely. Like Alban Berg, Kirchner is a composer who can indulge in the extremes of chromaticism without ever losing his way and who can also adopt the most rigid systems (12-tone or not) and make them seem as free as air. In this new quartet one is never conscious of formality or calculation. Yet it is wonderfully put together and it contributes richly to

the string vocabulary. No one can make tone color, chord spacing, and melodic leaps mean more than Kirchner. Judging from the prolonged ovation, the audience was as deeply moved as I was.

From the poetry of Kirchner to the terse mathematics of Milton Babbitt's Composition for Four Instruments (1947-48) was a long jump. It was played with admirable intellectual concentration by Mr. Wummer, Mr. Drucker, Mr. Marsh, and Mr. McCall.

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## RECITALS in New York

This music sounded like a musical graph, in which each interval had been meticulously plotted. But its jagged succession of intervallic jumps did not add up to a significant whole to this listener, and it sounded fearfully academic. There was a group of fervent Babbittites in the audience, however, and the composer, like Mr. Sessions and Mr. Kirchner, had the satisfaction of heartfelt applause.

The "oldest" work on the program was Ernst Krenek's String Quartet No. 6, Op. 78 (1936), which had had to wait 23 years for its first New York performance. This long, introspective, patchy work, which includes everything from wispy, dream-like interludes to tough-minded fugal development on a grand scale, was most impressive in its instrumentation. Just about every device in the string-player's bag was used, and used very effectively. The over-all effect was one of self-conscious modernism and experimental diffuseness. But Mr. Krenek certainly deserved the ovation he received, for this quartet contained much to be thought over and digested.

—R. S.

and humanity. In the softer passages, when Mr. Demus kept his fingers in close contact with the keys, he drew a warm singing tone from the instrument, but when he resorted to that duck-like flapping of the hands which he did all too often in the first half of his recital, his tone lost its resiliency as well as its character.

Curiously enough, the young Viennese pianist was at his best as an interpreter of the French schools as represented by Fauré and Debussy. The lush purple patches of the former's Sixth Nocturne in D flat, and the glassy effects of the Third Impromptu in A flat, were evocatively set forth. That there is something impish and pish in Mr. Demus' otherwise staid personality was evident in his free and droll performance of Debussy's "Minstrels". This, and a visionary performance of Debussy's "La Cathédrale engloutie", with its cumulative build-up of organ-like tone in the climax, were the highlights in an evening of piano playing that, paradoxically, was as disappointing in certain respects as it was delightfully surprising in others not anticipated.

—R. K.

### Edith Eisler . . . . . Violinist

Carnegie Recital Hall, Nov. 24.—Edith Eisler, a Viennese born and trained violinist, displayed solid musical attributes in her recital. Her tone was light and pure in quality, and was sensitively varied according to the expressive demands of the music. Technically, she was fluent and capable, if not brilliant.

First New York performances were listed for Veracini's Sonata in B minor, Op. 1, No. 3, arranged by Hugo Kauder, a lively baroque work along broad lines; and surprisingly, Elgar's Sonata in E minor, Op. 82. It is difficult to say why violinists have not more often favored this latter work, for it is rich in inventiveness, excellent in craftsmanship, and expansively lyrical. Miss Eisler played it with understanding of its nature.

Two Fantasias for violin alone by Telemann were well-thought-out and soberly played. The violinist's was an unpretentious and rather literal approach, but always conveying logical musical values. Also on the program were Mozart's Sonata in A major, K. 526; and Suk's flavorsome Four Pieces, Op. 17, which had a discerning performance. Betty Rosenblum accompanied.

—D. J. B.

### Joerg Demus . . . . . Pianist

Town Hall, Nov. 24.—Schubert's Sonata in B flat, Op. Posth., and Alban Berg's in B minor, Op. 1, were the major works on the Viennese pianist's program which opened with a Brahms' group and closed with two Fauré and six Debussy pieces.

Mr. Demus impressed as a musician of solid attainments, but attainments imbedded in a granite that the pianist's technique was not always powerful enough to crack asunder, to let the music escape. When the breakthrough finally came, about the middle of the last movement of the Schubert, there was much to admire in Mr. Demus' playing even though he was often a careless workman with tone.

Basically, the pianist's conception of the great Schubert Sonata, and to a lesser extent of Berg's, too, was one of identity with the music, its warmth



Nan Merriman

### Nan Merriman. Mezzo-soprano

Town Hall, Nov. 25.—When a brilliant interpretative artist sings Falla's equally brilliant "Siete canciones españolas populares", you are sure to have an audience on fire. Such was the case when Nan Merriman, in her first New York appearance in ten years, made the rhythmic vitality and passionate spontaneity of Falla's beautiful work come alive in a performance that had exciting momentum and spirit.

Miss Merriman is a singer who neither overstates nor understates a song, but, like a brilliant marksman, hits the core of every work. The compassion and lyrical sadness she drew from Mompos's "Combati del Sonni" and the manner in which she kindled the powerfully imbedded emotions of Ravel's "Kaddish" and "Vocalise" gave proof that we were listening to a mature and truthful artist.

One could not have asked for more clarity and translucence than those in Miss Merriman's singing of Debussy's "Trois chansons de Bilitis" and "Trois Ballades de François Villon". One could see the shriveled features of the old woman praying in the second Villon ballad and sense the anticipated breathing of desire in "La chevelure".

Mozart's scera and rondo, "Ch'io me scordi di te?", "Non temer, amato bene", K. 505, was sung with a virtuosity that combined lightness, flexi-



bility, sturdiness of tone, and above all, a charm which could soften the most ironclad of hearts. One would have to search high and low for a singer to match the art of Miss Merri-man.

The mezzo-soprano and her accompanist, Ralph Linsley, should return quickly for another evening of such beautiful performances. —R. L.

# **Artur Rubinstein . . . Pianist**

Carnegie Hall, Nov. 27.—Artur Rubinstein was in top form for the first of the three Carnegie Hall recitals the veteran pianist is giving this season. Even the springy, confident step of the man, as he walked from the wings to the piano, bespoke the sovereign master. Once seated before



Rothschild  
**Artur Rubinstein**

the instrument, Mr. Rubinstein was all the communicative artist dispensing musical largesse with princely mien.

Technically, the septuagenarian pianist can still play practically all of his younger confreres under the piano. Seldom has he shown more masterly ease than he did in the lengthy, taxing program he chose for this recital which included, besides Brahms' long, sprawling Sonata in F minor, Op. 5, and Beethoven's in E flat, Op. 31, No. 3, the Villa-Lobos "O Prole do Bebe", Prokofiev's Twelve "Visions Fugitives", Op. 22, and Marche from "The Love for Three Oranges", as well as the Chopin Berceuse and Polonaise in A flat, Op. 53.

Had Mr. Rubinstein played nothing but the Brahms and Beethoven Sonatas, the audience that filled the hall and crowded the stage, would have been amply rewarded. Into his performances of these, Mr. Rubinstein poured a lifetime of experience, thought, study, insight, sympathy, and love, not to mention the glowing keyboard spendors he invested them with. This was piano playing that had all the fire and ardor of youth, plus the wit and wisdom of age.

The same can be said for his playing throughout the remainder of the program. The three "doll" pieces by the late Brazilian composer, whose music the pianist was one of the first to make known, had in them all the innocent wonder of childhood, yet were dispatched with the most dazzling virtuosity. Just as rewarding in their way were the pianist's performances of Prokofiev's aptly named fleeting impressions and the grotesque March, while to elaborate on Rubinstein's Chopin playing would be repeating a thrice told tale. Suffice it to say that as a Chopin interpreter Rubinstein was still Rubinstein, too. —R. K.

# **Elaine Shaffer . . . . . Flutist** **Robert Weisz . . . . . Pianist**

Town Hall, Nov. 27.—Elaine Shaffer is a superb flutist. She has a rich low and middle register that must be the envy of many other players of the instrument. It would be ungrateful to quibble over her tendency to overblow, the occasional bleak sound she produces in the upper register. Aside from her mastery of the flute, Miss Shaffer is a solid and sensitive musician. It is not easy to sustain the interest of an audience with an evening of music on an instrument with limited dynamic and expressive powers. But this she did. Robert Weisz, pianist, was a match for Miss Shaffer in all artistic departments.

The program opened with Mozart's Andante, K. 315, which was noteworthy for the polish and eloquence with which it was played. In the Bach Sonata in E flat major, Miss Shaffer and Mr. Weisz had no exaggerated ideas of "correct Baroque interpretation". They played the work in a frankly romantic way that was always vibrant, warm, and beautiful. It was a model of ensemble and good taste.

The Prokofiev Sonata in D major, usually heard as a violin sonata though originally written for flute and piano, is a miserably ungrateful work for the instrument. The outer movements especially, are so unidiomatic that even a fine player like Miss Shaffer is reduced to huffing and puffing in an effort to make the music sound.

Schubert's Introduction and Variations on "Trock'ne Blumen", from "Die schöne Müllerin", when played by Miss Shaffer, no longer sounded like the self-conscious, uninspired work that it is. Poulenc's Sonata for Flute, with its three vignette-like movements, completed this marvelous evening of music-making. —J. A.

# **Marcia Baldwin** . . . Mezzo-soprano

Carnegie Recital Hall, Nov. 28 (Debut). — Marcia Baldwin, who made her New York debut at this concert, proved to be a promising artist. The mezzo-soprano sang a program of music by Purcell, Peter Warlock, Handel, Schubert, and Brahms. She was clearly an artist of intelligence and great musicianship. Her voice was a rich, handsome one. She showed depth and understanding of the music she sang, and the voice was always secure and even throughout. This recital showed an artist with all the possibilities of being a major concert figure. Her accompanist was Stanley Sonntag. —A. R.

# **Wagnerian Quartet**

Donnell Library Auditorium, Nov. 28 (Debut).—The String Quartet of the Wagnerian Association of Buenos Aires made its initial New York appearance at this concert. Their program was sponsored by the Argentine Permanent Mission to the United Nations and the Argentine Consulate General. The program consisted of the Dvorak Quartet, Op. 96; "Three Pieces" by the Argentine composer, Alicia Terzian; "Five Children's Pieces" by the Brazilian composer Camargo Guarnieri; "Five Pieces for String Quartet", Op. 21, by Argentine composer Roberto Caamano; and the Quartet in F of Ravel. The quartet's visit was part of the cultural exchange program of the Organization of American States. The

musicians gave their first United States performance in Washington, D. C., earlier in the week. —N. P.

# **Martinu Memorial**

Mannes College of Music, Nov. 29.—With proceeds going towards a \$100 annual composition prize, the Mannes College of Music presented an excellent memorial concert in honor of Bohuslav Martinu, who died last Aug. 28 in Switzerland. Offering

a wide selection of the composer's music, many distinguished artists gave performances equal in their high quality to that of the music.

The music which to this listener displayed the elements most indicative of the composer's nature were the Three Madrigals for Violin and Viola performed with great feeling by Lillian and Joseph Fuchs. In the first madrigal, the ear at once seizes upon those imitative and sequential

(Continued on page 33)

# **POINTS TO PONDER** **Aspects of Respiratory Technique** by Alfredo Martino

Correct exhalation in singing can only be effected following correctly inhaled breath. Complete understanding of correct inhalation is necessary in order to eliminate the harm resulting from an imperfect method of breathing. The respiratory type most adaptable to singing is diaphragmatic, combined with lateral.

The upper chest, or clavicular breathing is the worst type, because the effort involved in lifting and dilating the superior costals is much greater than in the use of the easily expandable lower costal areas, with their free bone ends. The resulting contraction of the neck muscles impedes circulation of the blood in the veins of the head, and its return to the heart. From this can arise physical complications detrimental to the voice.

To obtain the best effects in the use of any type of respiration, the lung pressure must be uniform in the entire respiratory process, to insure that all the movements of breathing are sure, easily regulated, and coordinated in a manner allowing a rapid and consistent execution. Only thus can one obtain the maximum effect of a harmonious voice, with the maximum economy of muscular effort. Unless this is achieved, one will produce tiring, husky, tremulous sounds, in which the undulations of tone are unequal and become progressively disorganized, rendering difficult the progression from lower to higher register.

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## Schools and Studios

Rochester, N. Y. — The Eastman School of Music has taken two of its orchestras, and combined them to form the Eastman School Symphony, conducted by Paul White and Frederick Fennell. The major school orchestra still remains the Eastman Philharmonia, conducted by Howard Hanson. This latter orchestra is made of picked students and this year will have an expanded series of concerts both in and out of Rochester.

Santa Barbara, Calif. — The opera theatre of the University of California presented Handel's "Xerxes". The production was conducted by Erno Daniel.

Judith Raskin pupil of Anna Hamlin, is appearing with the Ottawa Symphony this month, as well as in a broadcast by the CBC. Miss Raskin's most recent success was scored as Marzelina in the NBC-TV production of "Fidelio" on Nov. 8, and she will be heard as Baby Doe in "The Ballad of Baby Doe" with the New York City Opera in February. Another of Miss Hamlin's pupils, Nico Castel, was soloist recently with the Schola Cantorum and will appear in the forthcoming Stravinsky Series at Town Hall.

San Juan, Puerto Rico. — The Commonwealth of Puerto Rico will open its new Conservatory of Music on Jan. 18. The conservatory will be headed by Pablo Casals and will number among its faculty members Juan José Castro, conductor, and Jesús María Sanromá, pianist.

Evanston, Ill. — Thor Johnson of the faculty of Northwestern University, recently conducted the Nebraska All State Orchestra. Dorothy Lane, harpsichordist, and Lillian Chookasian, contralto, also of the faculty, have recently been featured in concerts throughout the nation.

Hunter College of the City of New York offered a concert of contemporary Dutch music on Dec. 4, and a concert of chamber music on Dec. 15, which featured Bergman's "Sketches of the Central Park Zoo".

Baton Rouge, La. — Peter Paul Fuchs of the faculty of Louisiana State College, will conduct the student orchestra in a concert of music of Brahms, Ravel, and Beethoven on Dec. 17. Mr. Fuchs recently staged "Die Fledermaus" for the Jackson (Miss.) Opera Guild, "Die Walküre" for the Houston Grand Opera Association, and Gluck's "Orfeo" for Texas Women's University in Denton, Texas.

San Jose, Calif. — San Jose State College has announced its third annual contemporary music festival, to be held in April of 1960. Scores for symphony orchestra, band, chorus, and chamber ensembles must be submitted by Jan. 15.

Ann Arbor, Mich. — The University of Michigan School of Music has launched a \$100,000 scholarship campaign in honor of Dean Earl V. Moore. The fund will provide financial assistance to talented students of the school.

Ann Arbor, Mich. — The National Music Camp, at its fall meeting, elected Howard Hanson, of the Eastman School of Music, and Charles

Attwood, of the Unistrut Corporation of Wayne, Mich., as new trustees.

Oberlin, Ohio. — Concerts held recently at the Oberlin Conservatory of Music included a program by the Oberlin Wind Ensemble, the Oberlin Musical Union and Collegiate Symphony, and a recital by Garth Peacock, professor of organ.

Denton, Texas. — The opera workshop of Texas Woman's University, recently presented Gluck's "Orfeo ed Euridice". The workshop is headed by Désiré Ligeti.

Boston. — Hugo Norden, of the music department of Boston University, has formulated definite and workable rules for the writing and analysis of every type of canon, the product of 25 years of study. Mr. Norden recently gave an illustrated lecture on "The Art of Choral Harmonization". Boston University was host to the First Annual Conference on Music Education, held on its campus earlier this month.

Mount Vernon, Iowa. — The Cornell College Oratorio Society gave its 55th annual performance of "Messiah" on Dec. 13. Paul Beckhelm was the conductor.

Purchase, N. Y. — The Manhattanville College of the Sacred Heart's Glee Club and Pius X Choir presented a program of Christmas carols on Dec. 13, and plan another such program for Dec. 17.

Garden City, L. I., N. Y. — Adelphi College presented Mozart's "Abduction from the Seraglio" and a benefit concert by Elaine Malbin during the early part of December.

Reri Grist, coloratura soprano, a pupil of Claire Gelda, has recently returned from Germany, where she made her debut Nov. 8 at the Cologne Opera in the role of the Queen of the Night in Mozart's "The Magic Flute". Another of Miss Gelda's pupils, Sheila Jones, lyric soprano, will be soloist in a forthcoming New York concert to be given by the Manhattan Consort ensemble.

Aspen, Colo. — The Aspen Music Festival and Music School has announced that the Hungarian Quartet will be quartet-in-residence at the Aspen Festival next summer. The members of the quartet also will serve on the faculty of the Aspen Music School.

Frank Cusumano was accompanist for Claudio Nunez, Chilean tenor of the Santiago Opera Company, when the latter gave a recital in Carnegie Recital Hall in New York on Dec. 6, as a benefit for the Oriel Society.

The Manhattan School of Music will present the American premiere of the opera "Yuzuru" by the contemporary Japanese composer, Ikuma Dan. The score, which received three important prizes in Japan, will be sung in Japanese and will feature the American debut of a leading Japanese soprano, Kiyoko Otani. Coupled with Ikuma Dan's opera will be the world premiere of a chamber opera, "The Maletroit Door", by Seymour Barab. Both operas will be given in January.

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## MUSICIANSHIP

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Ruth Shaffner, soprano, teacher and conductor, is in the midst of a very busy season. The 65-member Putnam County Choral Society, which she has directed since she founded it, recently performed the Verdi "Requiem" in Danbury, Conn. All soloists were pupils of hers: Cecil Novikoff, soprano; Mary Genovese, contralto; Donald Townsend, tenor; and Edward Schecker, bass. All of them hold leading church positions in that vicinity. The same choral group also sang Handel's "Messiah" in Carmel, N. Y., in December, with orchestra, again led by Miss Shaffner. She is also busy with programs at the Bergen School in Jersey City, and Berkeley Institute, Brooklyn, where she is a member of the faculties. She teaches privately one day a week in Putnam County and also in New York City. She directs the Ten Eyck Choralists, a group of residents of the Ten Eyck Memorial Residence for Business Women in New York City. They appeared at the Grand Central Station, in a program at the residence, and for the Salvation Army.

## Simionato

(Continued from page 9)

would I do in a similar situation? I ask myself.

Because she is a rather reserved woman, Miss Simionato has a horror of exaggeration—on the stage or off. "I always feel that if I move a lot, I lose a great deal vocally. I much prefer to express the burden of my emotions through my voice alone." Thus the mezzo-soprano has become one of the major singing actors of this generation, without resorting to the tricks of 19th-century melodrama.

Miss Simionato also believes that the singer who abuses his voice straining for overloaded dramatic effects does permanent damage to his throat. Her own method is to keep the voice "lighter, lighter, lighter" instead of scooping and swooping through the heavy sections of "Aida".

When she speaks of music students or singers beginning their careers, Miss Simionato turns very serious indeed.

"This art, this music, is not something to be taken lightly. It is more difficult than anyone can imagine, requiring strength, power, unremitting devotion, dedication, and endless thinking. The voice alone is not enough. Every young singer must find a way to make his head the master of his throat. He has to analyze himself and form a psychology which has meaning for him and him alone. Most of all, he must understand his own capacities and limitations.

### Must Recognize Opportunities

"He must learn to recognize the moment of opportunity when it presents itself—or he will cry all his life. And when he finally has the reins in his hands, he must hold on tight for the rest of his stage life. You have to have nerves of iron".

Miss Simionato has scrutinized herself mercilessly. From this has come her great success. "Don't think that it was fate that delayed the beginning of my real career for ten years", she admonishes us. "No—it was I, myself. My career was slow in starting because I was so timid and withdrawn from the world that no one knew I was alive. It was only when I decided that I had to master myself that I became a real artist. I owe my present station in life to my own decision to take a step forward. No matter how much help a singer



Joseph Wincenc, associate conductor of the Buffalo Philharmonic, and Frances Yeend, soprano soloist with the orchestra, are congratulated after a recent concert for members of the Parkersburg, W. Va., Community Concert Association by Mrs. Bernard F. Flood, membership chairman, and Mrs. Fred L. Compton, board member

gets from others, he has to help himself or he can never succeed".

Cynicism might prove the next step from such unsparing realism, but Miss Simionato remains a marvelously sympathetic, gentle person. She loves her colleagues and feels true empathy with them. "I do not believe that there is one singer who sings for money, although some like to pretend that they are very tough and perform only for personal gain. No, when we are on the stage no one of us thinks of money. At the bottom of each of us is a true artist. At the moment when we confront the public, we forget everything but music".

For her public, the mezzo feels a warm affection. It is part of her personal belief that a true artist should be as tough as steel and never cancel a performance. "I am simply not the type to pull out", she says, recalling that in 12 years of singing she has canceled only twice. "Thank God and touch wood", she adds, laughing. "If I feel that I am not in perfect form, I shrug my shoulders and think 'Oh, well, I'll go on anyway. Some saint will help me out. I'll give 90 per cent, instead of one hundred; but at least the public won't be disappointed'. To tell you the truth, my colleagues make fun of me. They tell me that I am some kind of monster, because I always sing no matter how bad I feel".

### "Fatal To Treat the Throat"

Unlike other singers, who keep a cabinet full of medications and sprays on hand, Miss Simionato believes that it is simply fatal to treat the throat. "All those medicines do more harm than good", she declares, leaving no room for discussion: They, and doctors, and examinations and stalling are all part of the weak singer's equipment for getting out of performances. "My only concern is not making any trouble for anyone—not managers, nor singers, nor conductors nor the public. This is conscience".

Among singers of all nationalities, she finds Americans splendidly prepared for their careers. They have a tremendous will to perform well and never come to the theatre without knowing the score from the first bar to the last, she finds. "We Italians, having natural vocal gifts, sometimes try to coast along without working". No one has ever said this about Simionato.

Asked about the war years in Italy, she said she had forgotten about hunger and air raids and death. What she remembered was that theatres were closed. "We lived a meaningless life. We all stayed indoors, played cards, took tea with friends, danced.

I did not suffer from hunger, but the loss of my music plunged me into despair".

Miss Simionato, like Mario Del Monaco and one or two others at the Metropolitan, dared even air raids in order to perform in the few make-shift *stagioni* which were pulled into shape. During these years, Miss Simionato's strict self-discipline, learned from the nuns who first taught her music, saw her through some difficult moments. But we must learn about these from other singers. It would never occur to the mezzo to talk of anything that might excite pity in her listener.

Although Miss Simionato now devotes both night and day to opera, she possesses real affection for symphonic music. One of her great joys this fall in New York was seizing an evening away from the Metropolitan to hear Herbert von Karajan with the Vienna Philharmonic in Carnegie Hall. She declares herself a true romantic type, "very sentimental". She dislikes all modern music, most especially "il jazz e il juke-box".

She expresses herself succinctly. Classical music is her life. Even her surroundings are unimportant, so long as she has her music. She spoke only briefly of her apartment in Rome and her two dogs, a champagne-colored Afghan and a Yorkshire terrier. "Yes, I have a garden. And a terrace. Yes, they are both very hard to find in Rome". And that is all.

For this young woman is so self-contained and her music is so sufficient unto her, that nothing else matters. It is enough that Jane Seymour is "like a living flame" and Amneris "a furnace of passion", and that they and her other music bring to life all Simionato's earthly being. Music for her is "passione, emozione e gioia". What more could any singer ask?

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## Letters to the Editor

### Cultural Program

To the Editor:

I wish to applaud in most vigorous fashion your wonderful, true, and timely editorial entitled "Fiasco on the Cultural Front" in the October issue of *MUSICAL AMERICA*. Seldom have I seen the issues involved so clearly stated, the total picture so strongly etched.

As music director of the Ballet Theatre I have had occasion to participate first hand in our own Cultural Exchange Program, and have on five different occasions seen what a profound impression our opera companies, ballet troupes, drama groups, and solo artists made wherever they went abroad. I have also seen what little notice is taken in our country of these cultural groups and their contribution in winning respect for us in other lands. It seems to be a vast secret to the general public of the United States just what our own President's Program is trying to accomplish. Whatever funds were allocated by Congress toward this exchange program have reaped a thousandfold in furthered knowledge and respect for our great country.

Now, as conductor of the Omaha Symphony Orchestra, I am in a position to see how little is spent toward supporting cultural groups here in our own land. It is a constant uphill fight by devoted, dedicated citizens just to maintain a yearly budget which will enable a community to enjoy the minimum of musical activity....

In your editorial you have summed up the basic truths involved for all of us who are striving to bring music to our people. What a pity the things you advocated could not have been hearkened to by those who planned Mr. Khrushchev's visit to our shores. Then Mr. Khrushchev would have taken back with him to Moscow not memories of Hollywood's "female backsides", but memorable experiences attending our opera and ballet performances, or visits to our museums, theatres, and concert halls.

Ours is the loss.

Joseph Levine  
Conductor, Omaha Symphony  
Omaha, Neb.

### Music in Education

To the Editor:

Thank you very much for your fine editorial "Cultural Fiasco" in the October issue of *MUSICAL AMERICA*. It came to me as a raft to a drowning person. I, like so many other teachers of music in our public schools, am facing the removal, slow but sure, of music from the daily curriculum. I am constantly working with students, parents, and faculty to show them the real values of music education. We are facing our zero hour and need all the help we can get if we are to retain music education in the public schools of America.

Your editorial was very helpful to me, and I have used it far and wide. (1) I read it to all my music classes; (2) Our principal and three class counselors were given the opportunity to read it; (3) a visitor from Stanford University who will become a principal was handed your editorial when he came to visit one of my music classes; (4) a former music student in our schools who is now

studying to become a music teacher read it and has used it as a theme for a term paper at San Francisco State College; and last but not least (5) I have given it to all my colleagues in this area.

Thank you for helping us to fight the good fight to keep music in the curriculum.

Barbara Welch  
Palo Alto, Calif.

### Utah Symphony Presents Elijah

Salt Lake City, Utah.—A brilliant performance of Mendelssohn's "Elijah", commemorating the 150th anniversary year of the composer's birth, highlighted the first half of the Utah Symphony's 20th season, on Dec. 2.

Conducted and produced with unusual authority and control by Maurice Abravanel, the performance was presented in the Salt Lake Tabernacle to a capacity house of nearly 5,000. With the orchestra was a 415-voice University of Utah Choral Society, David A. Shand, director, and soloists.

Outstanding among guest artists were Norman Treigle, New York

bass-baritone, who was most impressive in the role of Elijah, and Martina Arroyo, Metropolitan Auditions winning soprano, who more than equaled her fine performance in Handel's "Judas Maccabaeus" under Mr. Abravanel a year ago. Other soloists included Marvin Sorensen, tenor, and Beryl Jensen Smiley, contralto.

Earlier in the season the orchestra was joined by William Primrose, violinist, in the local premiere of the Bartok Viola Concerto. Also well-received on the same program was the "Suite Française" of Milhaud.

Another outstanding performance was that of Claudio Arrau, pianist, in the Brahms Piano Concerto No. 2, on a program that also included the Beethoven "Egmont" Overture and Symphony No. 8. Mr. Arrau stayed on an extra night to contribute his services at a salon recital, proceeds from which went to the Utah Symphony funds.

Following the "Elijah", orchestra members turned their attention to the Salt Lake Oratorio Society's forthcoming annual performance of Handel's "Messiah" at the Tabernacle Dec. 20 and the traditional Christmas production of the "Nutcracker" Ballet by the University Theatre Ballet. The latter is scheduled for seven performances at Kingsbury Hall in Salt Lake City, Dec. 26-31, and two in Ogden, Jan. 2. Performances will be conducted by Mr. Abravanel. William F. Christensen is ballet director.

—Conrad B. Harrison

## In the news 20 years ago

Countess Folke Bernadotte (left), Chairman of a 1939 Finnish Benefit Concert, watches a rehearsal with three of the artists who took part. At the piano is Kirsten Flagstad, with Lawrence Tibbett and Karin Branzell standing. Inset: Lauritz Melchior, the fourth singer



Michael Caputo

1939

Sergei Rachmaninoff is soloist with Eugene Ormandy and the Philadelphia Orchestra at Carnegie Hall in an all-Rachmaninoff program. The composer plays his First Piano Concerto and the Rhapsody on a Theme of Paganini, and the orchestra performs in Second Symphony.

1939

Vronsky and Babin are soloists in Mr. Babin's new Two Piano Concerto, with the Chicago Symphony under Hans Lange.

1939

The music life of Paris is active

again despite the current threat of war. Georges Thill will be heard in recital, Charles Munch will conduct the Concerts du Conservatoire, and the opera will reopen.

1939

Wagner's "Siegfried" is being produced in St. Louis with Marjorie Lawrence and Lauritz Melchior with Laszlo Halasz conducting.

1939

In honor of the 50th anniversary of the world premiere of "Cavalleria Rusticana", Pietro Mascagni is invited to conduct the work at La Scala with an especially chosen cast.

## MUSICAL AMERICA'S REPRESENTATIVES

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PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.

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## RECITALS in New York

(Continued from page 29)

devices so beautifully used by 17th- and 18th-century masters. When employed by inferior contemporary composers, they tend to sound obvious and contrived, but with the originality of Martinu, they take on a new flexibility and freshness. The masterly way in which trills fold into each other in the second madrigal, building a structure of ominous beauty, is a marvel of instrumental balance. What a revelation it was to hear the simply constructed melodic ideas in the last madrigal developed with a Vivaldian energy all too rare these days!

"Les Ritournelles", performed admirably on the piano by Rudolf Firkušny, employs a harmonic vocabulary easy to grasp yet always evocative and effective. The Eight Songs (on Moravian folk poetry), sung by Dorothy Bergquist and accompanied by Paul Berl, try too hard to be charming with ideas which on the whole are uninteresting. Both the Violin and Viola Sonatas, played by Mr. Fuchs and his sister and Artur Balsam, showed much of the composer's straightforward lyricism. Jack Chaikan and Joseph Raieff, pianists, and the Mannes Chamber Orchestra, under the direction of Carl Bamberger played the composer's "Tre Ricercari" with energy.

Every composer who has produced music of worth has immersed himself in the creations of the past. Some have emerged from this study as path-breakers, erecting new dimensions for music, while others, like Mr. Martinu, have found a personal and expressive idiom based on tradition. Call such devotion to the past conservative, if you like, but by no means label it stodgy and academic. Here was a composer who learned that much could be said, simply by using a musical language found in his own backyard. —R. L.

### New York Pro Musica

Kaufmann Auditorium, Nov. 29.—Under the expert direction of Noah Greenberg, the New York Pro Musica, with its usual exactness and high performing standards, revealed for a capacity audience a beautiful musical fresco of the Italian Baroque and one of its leading composers, Claudio Monteverdi.

Few composers in the history of music have put so much intensity into the setting of the love lyric as Monteverdi. The articulate energy that runs through "Io mi son giovinetta", the delicate chiaroscuro of the "Scherzi Musicali", the brilliant polyphonic chromaticism in sections of "Si ch'io vorrei morire" and the pleading pulsations of "O viva fiamma" still startle us with their dramatic power.

How amazing are the balance and intricate symmetry of the "Lamento della ninfa", in which intermediary choral declamations are set against a solo voice singing poignantly of love's anguish! With what consummate skill does he weave the moods of mystery and celebration in Tasso's poem about the dawn, "Ecco mormorar l'onde"! How reflective of the Baroque devotional spirit is the elaborate expressiveness heard in the "Laudate Dominum" and "Litany of the Blessed Virgin".

With Paul Maynard playing Frescobaldi's "Gaillarda terza"; Bernard Krainin's performance of Veracini's Recorder Sonata in D minor; Martha Blackman's reading of Marini's

"Romanesca"; plus the consummate artistry of Betty Wilson, Bethany Beardslee, Robert White, Charles Bressler, Gordon Myers, Brayton Lewis and Paul Ehrlich, this concert brought us close to the exalted musicality of a bygone era. —R. L.

### Hungarian Quartet

Frick Collection, Nov. 29.—Perhaps the best proof, if proof was needed, that the Hungarian Quartet is one of the finest of our performing ensembles was given by its rendering of the Five Movements for String Quartet, Op. 5, by Webern. The musical world of this composer is not easily accessible and its essence is exceedingly difficult to grasp for performers. Too often this music sounds like a series of unrelated sounds. The Hungarian Quartet showed all its artistry in one of those rare performances which reveal Webern's work to be music of an infinitely moving quality. Technical perfection was a foregone conclusion in this performance. The stress was on deep insight and profound understanding of the composer's intentions. The public was caught in the atmosphere of the composition and reacted with enthusiasm.

The recital had begun with Beethoven's Quartet in C major, Op. 59, No. 3. The ensemble's range of dynamics, so effective in the Webern, made for an incredibly beautiful andante introduction. The work was played with great beauty and always with the right tension.

The final offering was Schubert's Quartet in D minor ("Death and the Maiden"). The way in which the ensemble established the right atmosphere (so different from the early Beethoven) in the Schubert work was again a proof of its great musicianship. The set of variations, from which the quartet takes its name, was an example of ideal ensemble-playing and fine phrasing.

A chamber-music concert of this calibre is indeed a rare and immensely satisfying experience. —B. I.

### Aristo Artists

Town Hall, Nov. 29 (Debuts).—Four young singers, each having had varying operatic concert experiences, made their first Town Hall appearance at this concert.

Outstanding was Louise Armstrong, contralto. Miss Armstrong possesses an immense and rich contralto voice, reminiscent at times of the late Kathleen Ferrier. She was out of sympathy stylistically with the "Che farò" from Gluck's "Orfeo", but gave glowing performances of Brahms's "Meine Liebe ist grün" and "Von ewiger Liebe" and Wagner's "Träume". Her German could not be called ideal, but she showed an uncanny penetration of the music. Here was a singer to remember.

Fred Jones, baritone, also gave intelligent and beautiful performances of Brahms's "Der Tod, das ist die kühle Nacht" and Strauss's "Kling". He also did a fine job of "O ruddier than the Cherry" from Handel's "Acis and Galatea" but seemed less at ease in "Per me giunto" from Verdi's "Don Carlo".

Gene Ferguson possesses a brilliant clarion tenor voice, which he drives unmercifully. His singing of Strauss's "Cécilie" and Puccini's "Nessun Dorma", from "Turandot", often approached shouting.

Ann Scott, soprano, has a tight voice which is audibly suffering from

strain. She was heard in Purcell's "Blessed, Virgin's Expostulation" and arias by Mozart and Verdi.

Alice Wightman was at the piano. —J. A.

### Juanita Porras . . . Soprano

Town Hall, Nov. 30. (Debut).—Juanita Porras, in her American debut, gave a concert which left no doubt that she was an artist of imposing stature. She was born in Lima, Peru, and has been singing at the Rome Opera. She is a coloratura soprano—a musician to her finger-tips, with a warm, buoyant voice and an unerring sense of pitch. The voice is not large, but it is one of exquisite coloration, marvelous breath control, and floating pianissimos which sounded almost disembodied. Her program, with one exception, was beautifully tailored to her voice. She was ill-advised to attempt Lia's aria from Debussy's "L'enfant prodigue", but

she has been so well trained that even here she never forced her voice.

Her program opened with two Scarlatti and two Pergolesi songs. Her singing of Scarlatti's "La Violette" was a gem. Two Mozart arias followed, one each from "Così fan tutte" and "Le Nozze di Figaro". Her voice was perhaps a little light for "Non so più" but it was ideal for Despina's "Una donna a quindici anni".

In Debussy's "Voici que la printemps" she negotiated the treacherous filagree with gossamer-like lightness. Rossini's "La Pastorella" was remarkable for agile staccatos. Her finest singing of the evening was in Turina's "Poema en forma de canciones". She invested these five songs, especially "Cantares" and "Las locas por amor", with delicate shadings of tone and exciting Spanish temperament. She concluded her program with two charming Granados songs. Numerous encores climaxed in a stunning performance of "Clavelitos". Paul Berl was the accompanist. —J. A.

### Ford Grant Given Young Audiences

The Ford Foundation has announced a three-year grant of \$180,000 to Young Audiences, Inc. The grant will enable the group to expand its unique music program in more than a score of new areas across the country.

Now in its eighth year, Young Audiences has developed a technique of bringing quality ensembles into public, parochial, and private schools throughout the country and presenting informal concerts to elementary, junior high, and senior high students.

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### Stanley Wolfe Work Given in Albuquerque

Albuquerque, N. M. — The Civic Symphony's second world premiere of the current season was presented Nov. 18 by the orchestra, Maurice Bonney, conductor.

Symphony No. 3, Op. 14, by Stan-

ley Wolfe, opened the concert, which was attended by the season's largest audience and by the composer. Mr. Wolfe is a member of the Juilliard School of Music faculty, teaching theory and composition. The Symphony No. 3 was completed on Aug. 21, 1959. The performance of the new symphony brought repeated applause for the orchestra and for Mr. Wolfe.

Guest artist for the concert was Leon Fleisher, who was soloist in the Concerto in A minor by Grieg and Rachmaninoff's Rhapsody on a Theme of Paganini. —I. W. G.

### Salt Lake Oratorio To Be Broadcast

Salt Lake City.—The annual local performance of Handel's "Messiah" will be broadcast over the CBS radio network on Dec. 26, at 4:30 p.m., EST. This is the Salt Lake Oratorio Society's 44th presentation of the work. Thor Johnson will conduct the orchestra and chorus of 400, with Alexander Schreiner, organist. Soloists are Ilona Kombrink, soprano; Annette Dinwoodey, contralto; Glade Peterson, tenor; and Yi-Kwei Sze, bass.

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## Buffalo Philharmonic Initiates 23rd Season

By BERNA BERGHOLTZ

Buffalo, N. Y.—The opening concerts of the Buffalo Philharmonic season had special significance this year. This is the 23rd year of the Philharmonic and the enthusiasm and pride in the orchestra which each new season has inspired, was shared this year by the soloists presented—soloists to whom the city proudly lays claim.

Leonard Pennario was soloist in the opening concerts, on Nov. 1 and 3, with Josef Krips conducting. Mr. Pennario is a native of Buffalo and his family ties are here. Mayor Frank A. Sedita, who officially opened the first concert, recalled his long acquaintance with the soloist and with his family, then extended to Mr. Krips his baton, and a fresh new season was begun.

### Pennario Soloist in Mozart

In a program devoted to works of Wagner, Mozart, Mahler, and Roy Harris, the orchestra was in dynamic form. The Mozart work was the Concerto for Piano, K. 537, and Mr. Pennario's performance of it was completely in the Mozart vein. It was distinguished playing, highlighted by taste, insight and artistry. In enthusiasm, the entire audience stood to applaud the artist, and Mr. Krips and the orchestra as well.

In the Prelude to "Die Meistersinger" of Wagner, the Third Symphony of Roy Harris, and Mahler's First Symphony, the playing of the orchestra was alert and responsive to Mr. Krips's incisive direction. After the concert, a delightful and informal reception was held onstage honoring Mr. Pennario, Mr. and Mrs. Krips and Mr. and Mrs. Joseph Wincenc. Mr. Wincenc is the orchestra's newly appointed associate conductor.

Eudice Shapiro, also a native of Buffalo, whose family are long-established residents of this city, was soloist in the concerts on Nov. 15 and 17. Owing to Mr. Krips's illness, Mr. Wincenc led the orchestra in his first appearance as associate conductor. Miss Shapiro played the Mendelssohn Violin Concerto in E minor, in which her cultivated musicianship was immediately made apparent. Fine discipline and admirable sensitivity were combined in a skilled and compelling performance.

### Complete Command of Resources

Throughout the program, which included the Strauss "Till Eulenspiegel" and the Fifth Symphony of Prokofieff, Mr. Wincenc was completely in command of the resources of the orchestra and handled the scores with masterly ease. The concert ended brilliantly for Miss Shapiro, for the conductor and for the orchestra.

The Zorah Berry Division of the Buffalo Philharmonic earlier in the season presented the Ballet Russe de Monte Carlo on Oct. 20. The Ballet Russe has wide appeal here and its excellence has made its visits a tradition with Buffalo audiences.

A number of chamber-music groups have given distinguished and outstanding recitals this season. The Vegh Quartet of Hungary was introduced by the Chamber Music Society, on Oct. 19, in a program of Beethoven, Mozart and Bartok works. The Society also presented the New York Pro Musica on Nov. 16, in an extraordinary concert that brought to life 16th-century Flemish and Spanish music.

### Deller Trio Heard in Concert

Under the auspices of the Albright Art Gallery, the Deller Trio played to an overflow audience on Oct. 18, when its members—Alfred Deller, counter-tenor; Desmond Dupre, lute and viola da gamba; and Robert Conant, harpsichord—gave a unique and absorbing program of 16th-century English and Italian music. In this series of Albright recitals, Betty Allen sang for the fourth successive time here, on Nov. 22. The mezzo-soprano delighted a critical and receptive audience with her remarkable gifts in songs of Haydn, Handel, Franck, Dvorak, and three "Psalms" by Ned Rorem, 1959 Snee professor at the University of Buffalo.

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## Sevitzky Begins Miami Tenure

Miami.—The University of Miami Symphony, under its newly appointed conductor, Fabien Sevitzky, gave the first pair of concerts of the 33rd season on Oct. 26-27 at the Miami Beach and Dade County auditoriums. The soloist was Rudolf Firkusny, pianist, who chose as his concerto the Brahms First.

The orchestra performed Tchaikovsky's "Pathétique" Symphony, and an arrangement by the conductor of Fritz Kreisler's Praeludium and Allegro for violin. Mr. Firkusny has made frequent appearances here—with the orchestra and in recital—but never has he displayed such pianistic prowess and brilliant artistry as he revealed on this occasion. The ovation that followed was deservedly earned.

Mr. Sevitzky led the orchestra through a well-paced, though at times somewhat routine performance of the "Pathétique". The audience recalled Mr. Sevitzky numerous times.

In the same auditoriums a few weeks later, Leonard Rose, cellist, gave a stirring performance of the Boccherini Concerto No. 5, when he played at the orchestra's second pair of concerts. Mr. Rose added several encores, so receptive were his listeners. The string section, in the Ernest Bloch Concerto Grosso, outdid themselves. The concluding work was Falla's brilliant suite from his ballet "El Amor Brujo". The assisting artists were Carol Smith, contralto, and Tonia Flores, dancer. Louis Spielman was the efficient pianist in the Bloch.

The first of six ensemble concerts offered this season by the Friends of Chamber Music was presented to the subscribers Oct. 28, at the White Temple Auditorium. The attraction was the Lucerne Festival Strings, with

Wolfgang Schneiderhan as violin soloist. The beauty of tone, the exquisite balance, and the utmost technical skill made this one of the finest concerts the Friends of Music have provided. Mr. Schneiderhan's playing was noted for its breadth and assurance.

On Nov. 12 the Friends of Chamber Music's second ensemble was the very fine Carmirelli Quartet. This aggregation's major work of the evening was the seldom heard quartet in E major by Verdi, a delightfully refreshing revelation, indeed. The Carmirelli played with deftness, finesse and tonal beauty.

Moura Lypany, pianist, appeared on Nov. 9, under the aegis of the Civic Music Association, at the Dade County Auditorium. Miss Lypany proved herself to be a mature artist of rare accomplishments.

—Arthur Troostwyk

## Federation Headquarters Moved to Chicago

Chicago. — The National Federation of Music Clubs has moved its headquarters office to Chicago. The federation will be relocated at the Fine Arts Building, 410 South Michigan Avenue, Chicago 5, Ill. This address will be effective after Jan. 1. Prior to this the headquarters will still be at 445 West 23rd Street, New York 11, N. Y.

## Julian Bern Soloist In Cedar Rapids

Cedar Rapids, Iowa.—Julian Bern was the soloist in the first concert of the season of the Cedar Rapids (Iowa) Symphony. Mr. Bern, who is professor of piano at Cornell College in Mount Vernon, Iowa, performed the Beethoven Third Piano Concerto. Henry Denecke conducted.

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